

HOEDOWN

THE COUNTRY MUSIC MAGAZINE

VOLUME 1 • NUMBER 2

JUNE • 1966

50¢



IN THIS ISSUE:

SPECIAL FEATURES FOR
SONG WRITERS
DUKE OF PADUCAH
JEAN SHEPARD'S WEDDING
WWVA JAMBOREE
CARL AND PEARL BUTLER
THE SKILLET LICKERS
HANK WILLIAMS' LIFE STORY
CHET ATKINS' HOBBY
JOHNNY DARRELL

MARTY
ROBBINS
in
"The Drifter"

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- ★ HANK THOMPSON
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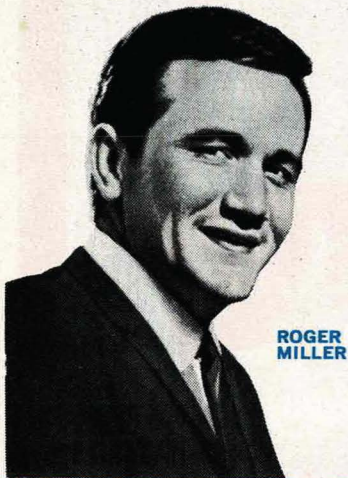
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2162. Also: Engine #9, The Good Old Days, etc.



2276. Also: Kansas City Star, In The Summertime, etc.



2030. Also: Danny Boy, The Wall, You Wild Colorado, etc.



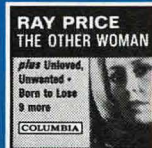
1212. Also: Gettin' Even, I Overlooked An Orchid, etc.



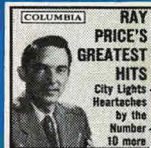
1715. Also: I Cried Again, I'll Hold You In My Heart, etc.



2166. Also: Have I Told You Lately That I Love You, etc.



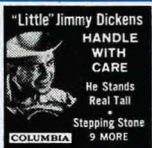
2317. Also: The Last Letter, Just Call Me Lonesome, etc.



1020. Also: I'll Be There, You Done Me Wrong, etc.



2352. Also: All For The Love of a Girl, Yesterday, etc.



1730. Also: I Leaned Over Backwards, He Stands Real Tall, etc.



2339. Also: I Still Miss Someone, This Ole House, etc.



2299. Also: I Don't Love You Anymore, Thanks A Lot, etc.



1412. James River, Stranger, What Good Did You Get, etc.



2309. Also: Lullaby Yodel, You and My Old Guitar, etc.



1897. Also: Indian Wedding, Borne on The Wind, Leah, etc.



1409. Until Then, Don't Go, Now Tell Me, 12 in all



1304. Sixteen Tons, Oklahoma Bill, Gotta Travel On, 10 in all



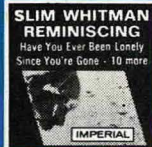
2275. Also: Aching, Breaking Heart, Cup of Loneliness, etc.



1012. Also: What Do I Care, Forty Shades of Green, etc.



2247. Also: Mockin' Bird Hill, I Can't Stop Loving You, etc.



2315. Also: When I Grow Too Old To Dream, etc.



1168. Also: Black Cloud, Big Man in A Big House, etc.



2240. Also: They Call The Wind Maria, My Coloring Book, etc.



2012. Also: Facts of Life, Lonely Island, The Drop Out, etc.



2311. Also: Hillbilly Bossa Nova, It's A Shame, etc.



2224. Also: Leona, Why I'm Walkin', Don't Be Angry, etc.



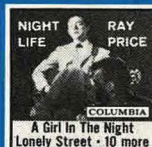
1305. Also: Running Gun, Billy The Kid, Utah Carol, etc.



2320. Ole Slew Foot, Salty Dog Blues, Alabama, 9 more



2289. Also: This Is It, Guilty, I Guess I'm Crazy, etc.



1154. Also: Pride, Are You Sure, Let Me Talk to You, etc.



2302. Also: Wall To Wall Love, Poor Old Heartsick Me, etc.



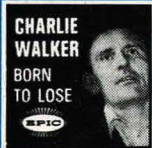
1596. Also: Home on The Range, Carolina Moon, etc.



1599. Also: Singing The Blues, She Was Only Seventeen, etc.



2308. Also: Too Late To Try Again, Make Me An Offer, etc.



2321. Walking The Floor Over You, Crazy Arms, 10 more



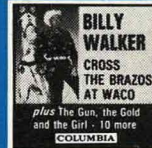
1134. Also: I Know Why, Grief In My Heart, etc.



1896. Also: Crying, I'm Hurtin', Mama, Blue Angel, etc.



2176. Also: King of The Road, The Race Is On, etc.



2305. Also: Blue Moonlight, Amigo's Guitar, etc.



2242. Also: Wabash Cannonball, Loader's Glory, etc.



2319. Also: Woman, Let Me Sing You A Song, etc.



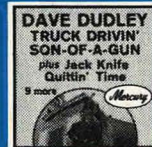
2130. Also: My Heart Cries For You, Down In The Valley, etc.



1898. Also: Lonely Street, Smoke Gets In Your Eyes, etc.



1458. Also: Streets of Laredo, Bonanza, New Mexico, etc.



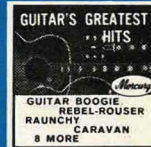
2241. Also: I Got Lost, Two Six Packs Away, etc.



2031. Also: Long Tall Texan, I'm Leaving It Up To You, 12 in all



1919. Also: A Thing Called Sadness, Are You Sure, etc.

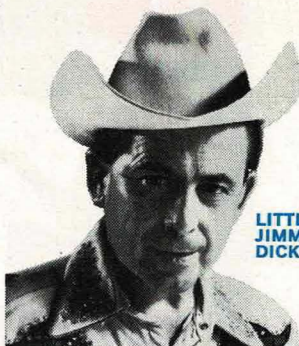


1063. Also: Rumble, The 3rd Man Theme, Honky-Tonk, etc.

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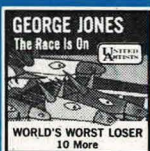
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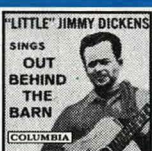
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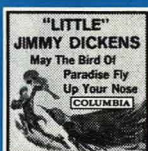
2312. Also: Singing The Blues, Don't Do This To Me, etc.



2135. Also: She's Mine, Your Heart Turned Left, etc.



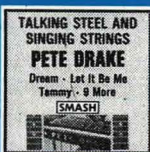
1120. Night Train to Memphis, Twenty Cigarettes, 10 more



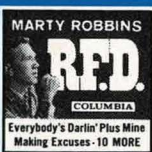
2277. I Can't Get Over Me, Half-Way Loved, 10 more



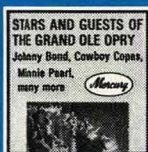
1922. Hello Stranger, The Good Things, My Wandering Boy, etc.



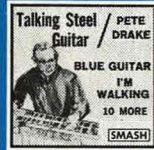
2314. Also: Welcome To My World, Unchained Melody, etc.



1682. Also: Urgently Needed, Melba from Melbourne, etc.



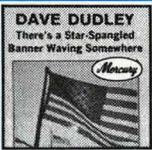
2313. Also: Curly Fox, Justin Tubb, Leon McAuliffe



1668. Also: Ain't She Sweet, Always, Gone, Pleading, etc.



2288. Also: Catch A Little Raindrop, Hold That Tiger, etc.



2406. Also: Fraulein, Lili Marlene, Hello Viet Nam, etc.



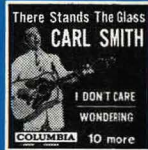
2304. Also: Violet and a Rose, Yesterday's Roses, etc.



2160. Also: Anytime All By Myself, 'Til Tomorrow, etc.



1057. Also: Johnny Reb, Comanche, Jim Bridger, etc.



1443. Also: Slowly, Back Street Affair, More And More, etc.



1450. Also: Folsom Prison Blues, Bad News, etc.



1334. Also: Sweet Dreams, Just Out of Reach, 12 in all



1648. Also: Bouquet of Roses, You're The Reason, etc.



1705. Also: Wise to the Ways of a Woman, Lost Highway, etc.



2310. Also: Sleepy Serenade, Beautiful Kahana, etc.



1051. Featured on the Beverly Hills television show!



1666. Also: Cold Cold Heart, Settlin' The Woods on Fire, etc.

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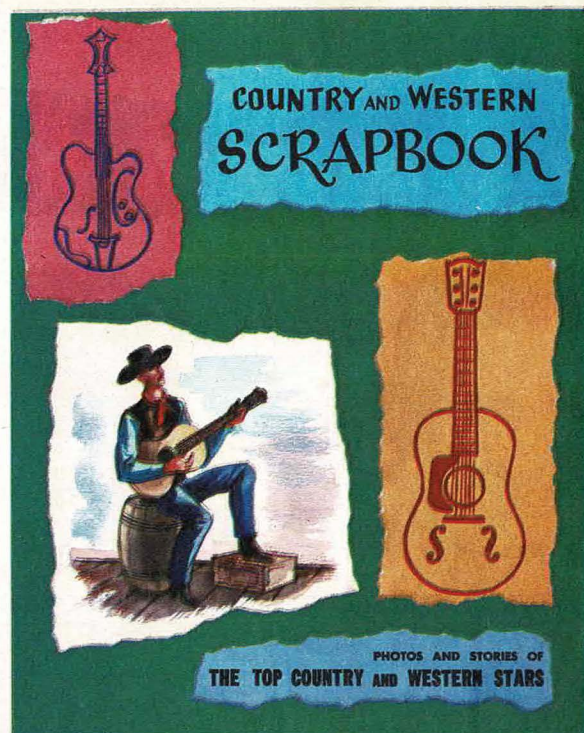
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(Left to right) Fender Kingman (natural maple), Fender Wildwood II (golden brown), Fender Wildwood I (green), Fender Wildwood III (gold and purple) and Fender Kingman (sunburst).



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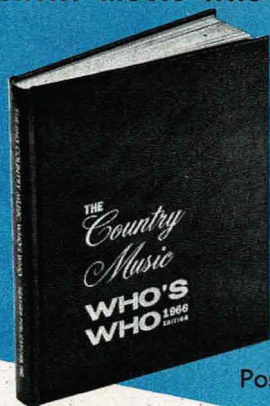
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FROM
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On April 1, 1966, an era in Country Music came to a close when Jimmy Dean presented his last show for ABC. Jimmy had a large following but unfortunately it wasn't large enough by the standards of TV ratings and sponsors' demands. In the smaller cities and areas his show was viewed by large portions of the population, but in the large metropolitan cities, in the areas where the sponsors demand maximum return for dollars spent, the show couldn't make it.

The Jimmy Dean Show did much for Country Music and we believe it has laid the ground work for more TV exposure on all the networks in the future. There are sponsors willing to try other Country Music shows and we eagerly wait the announcement of the first and pray that it captures an audience to please the sponsors' pocket book.

Now the question everyone is asking: What kind of Country Music show will it take to get ratings in the big cities? The entire Country Music industry would like to know the answers.

Country Music has a rich heritage. Today we are hearing so much about "Modern Country Music." There are those who are saying Country Music has "arrived," that it's now "accepted" in the big cities as well as in the rural areas. Or rather they say it's accepted if the stars put on tux and forget the gaudy western suits, substitute violins for fiddles and give out with the big city sounds. But then will it be Country Music?

We think a lot about this and are anxious to see if Country Music will survive all the changes — if there'll be a rich Country Music heritage 10, 20 years from now, as we now look back over the past 20 years.

We try to visualize what the Grand Ole Opry would be if we took away Acuff, Tubb, Stringbean, Stoney Cooper, Flatt & Scruggs and some of the other country acts. If the Grand Ole Opry became a new variety show for four hours—a so-called "Modern Country Music Show" — how long would it last? Would it still be the Grand Ole Opry? Do you believe it would survive another 40 years? Would you want the Opry changed? What if we added "Go-Go Girls" on the Opry stage?

There are many people who prefer Eddy Arnold singing a "pop" song to Hank Snow doing a country song. There are many who will sit for hours watching LeRoy Van Dyke's modern country-pop show, professionally staged and produced. We, too, thoroughly enjoy the "Modern Country" stars, but to say, "forget the fiddles, do away with Kitty Wells, Porter Wagoner, Acuff, Stonewall Jackson, Webb Pierce, and other country acts," we believe will kill Country Music forever.

Roger Miller is a great artist and we love him as an artist and a personality. But to call him a Country Music star (even though we do) is certainly stretching the definition of a Country Music performer. When his records sell 1,000,000 copies perhaps 10% of the buyers, at the most, are Country Music fans. He's a universal star, loved by all classes, but he's not being booked into the Sahara because he's merely a "Country Music Star." This is true of others, too, including Eddy Arnold.

If Country Music is to survive and be remembered as a part of America's musical heritage in coming years we've got to make sure it doesn't get swallowed up in the whirlpool of today's so-called modern music. It has to remain as an integral part of the musical history of America.

We chose the name of our magazine because to us the word *Hoedown* personifies Country Music — it means many things to many people, but to most it means a good ole toe-tappin' fiddle tune. Well, what real Country Music show would be complete without one?

In the April 4 edition of *Broadcasting* they ran an article about the recent National Association of Broadcasters meeting in Chicago where more than 1,000 delegates were told about seven types of radio formats, one of these being Country Music. LeRoy Van Dyke, representing the Country Music Association, presented a terrific 20-minute program of the Modern Country Music Sound. The heading of that article in *Broadcasting* was "Radio Session: It's a Hoedown!"



The LeRoy Van Dyke Show in Chicago.

So where does Country Music go from here?

We are not saying that Country Music shows can't be better produced and staged — they should be. But someone has to come up with some answers as to how much modernizing Country Music should do and exactly what we should call Country Music. So we're asking you — *Hoedown* readers, the people who have made Country Music what it is today — what kind of shows do you want? What do you consider a Country Music show? What do you consider a Country Music star? Do you want them mixed with the "pop or modern music?"

We think the industry needs these answers and we'd like to hear from you. Will you write us?

HOEDOWN

THE COUNTRY MUSIC MAGAZINE

VOL. 1 NO. 2
JUNE-1966

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Heather introduces the first issue of Hoedown to Eddy Arnold.

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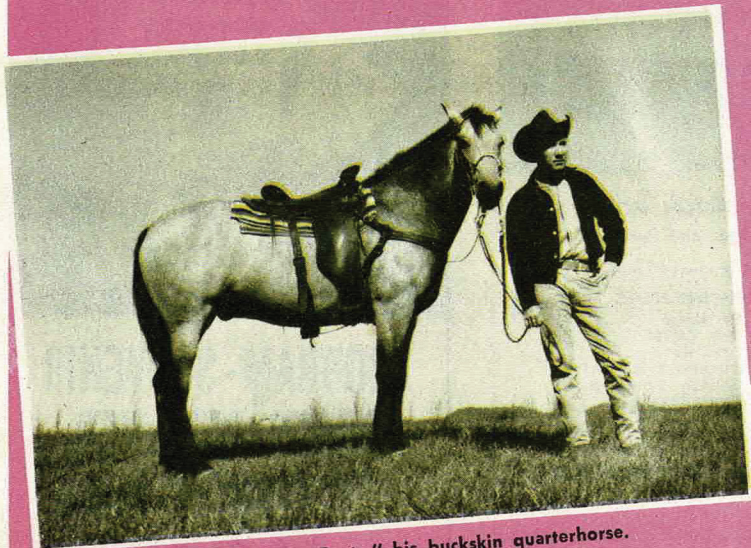
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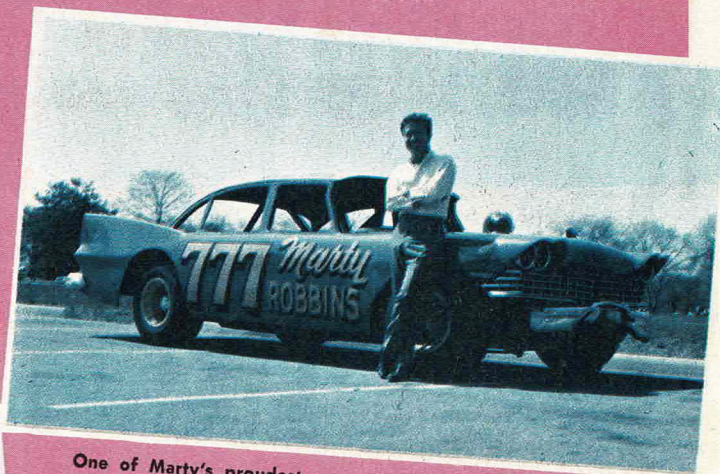
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Marty and "The Brute," his buckskin quarterhorse.



One of Marty's proudest possessions is his 1962 Plymouth stock car which he races professionally.

...alias Marty Robbins



Relaxing in his bus while on route to a show date, Marty is concentrating on a new song he is writing.



After his shows, Marty stays to sign each and every autograph for his fans.

It was September 26, 1925, a scorching hot day in Glendale, Arizona. A Polish immigrant laborer named Robertson and his wife had just become the parents of a set of twins, a boy and a girl. As they looked proudly upon the rosy little faces, neither parent suspected that one day the son they named Martin would take a similar name and climb to the top of the ladder of success and fame in the world of entertainment.

Martin was not to find his climb an easy one, however. Fate, in its capricious way, had many tricks in store for him along the way. It would place our young man in many jobs and situations and would give him many restless years. But along with the heartaches and the tribulations, Fate had planned for Martin Robertson a life of fulfillment, a loving wife and family, and a place in life envied by millions of people around the world. For in the beginning Fate had given him a remarkable talent and the ability to create outstanding music.

Martin's early life found him in his birthplace of Glendale going to school and disliking the scorching desert sun. He started working at the age of 14 after his family moved to New Mexico. There he worked on a ranch for two years and there is where his love for the west and gunslingers got its initiation — a love that was later to play an important part in leading him to fame.

When he was 15, Martin got his first guitar. His sister gave him an old Deloro guitar — not a very suitable instrument on which to begin the career that beckoned in the future, but it marked his first contact with the guitar. Today he'll tell you a story about leaving his Deloro out in the sun for a long period of time and warping the neck. He had to whittle a new bridge out of a cottonwood branch to make it play again. Another lesson along the path of fortune.

Along about the time that Martin was gaining an important education regarding ranches and guitars, World War II reared its vicious head. Martin was 17 years old, didn't know what he wanted in life, so when Uncle Sam opened the door Martin stepped right in.

It was the Navy that appealed to Martin, so away he went, arms open wide, searching for adventure and good times. But this was just Fate's way of directing him down still another path to give him the experience and knowledge that would prepare him for more important things. The Navy kept him for three years. During that time he was stationed aboard the *Crescent City* as a seaman, and on island duty in the Solomon Islands.

Remember the Islands . . . they were to have an important significance in his later life.

It was while in the Navy that our young cowboy-sailor really learned to play the guitar, and in the islands he got his first real singing experience. It wasn't much, nothing professional or even on his own, just group-type singing with his Navy buddies. But it was a beginning. . . .

When the war was over and the Navy was through with him, Martin returned home to see what was left for him. Not too anxious to work and with the spark of adventure still shining in his eyes, he found a way to just do nothing and still be able to do a few of the things he wanted to do. He took an active part in the 52-20 club, a term given to the law that allowed service men to draw \$20.00 per week for

52 weeks after discharge. This seemed an awful lot of money for doing nothing so he rode that out for a year; then he tried numerous jobs. But all were laboring jobs, none of which seemed to suit him well. In a period of six months he changed jobs eight different times.

He tried his hand at just about everything from ranching, rodeos, oil wells to just common laboring. Considering his life at this point, it doesn't look as if he were heading anywhere, much less toward fame and fortune — but all these experiences were to contribute greatly to the unusual insight which he exhibits in his songs today. And it was at this point that Fate chose to begin the initial steps of launching Martin in the career she had planned for him.

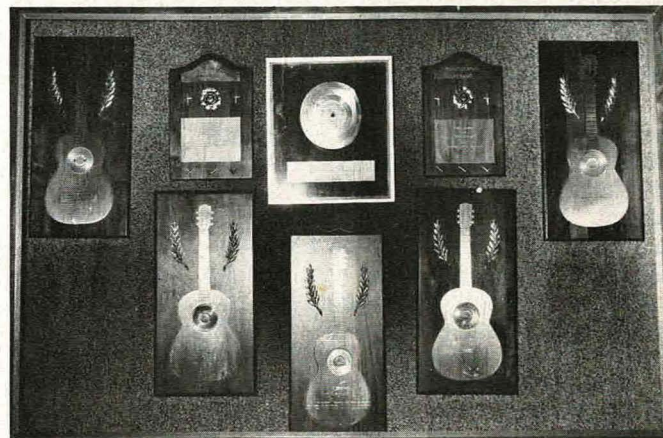
In a small club in an Arizona town, Frankie Starr was the featured artist with his band. Martin used to go there often and one night he was sitting there waiting for the show to begin when Frankie came over to talk to him. Martin knew Frankie and all of the band since he had come to watch them perform regularly. Frankie told him the guitar player was sick and wouldn't be able to play that night.

"Would you mind filling in?" he asked.

So Martin worked for three hours that night and did so well that at the end of the evening, Frankie complimented him and gave him \$10.00. Martin couldn't believe that he had actually made money by simply doing what he enjoyed doing. But the idea certainly appealed to him; when Frankie called the next day with the news that the guitar player had skipped town and asked him to play again, Martin jumped at the chance.

He worked for three nights running and each time he got \$10.00. To Martin, \$30.00 for 9 hours "work" was just too good to believe. This is the business for me, he thought.

On the third night Frankie gave him the guitar and amplifier and asked him if he would consider going to work regularly. Martin accepted, and a few nights later our friend Fate really stepped on the accelerator . . . Frankie Starr got sick and asked Martin if he would mind singing that night. He agreed to do it, but with some reservations, because he had never sung before an audience before. But he sang, and with great success, while Fate watched with a big grin on her face. Young Martin was going according to plan.



These are only a few of the many awards Marty has achieved through the efforts of his great singing and song writing ability.

Later on Frankie was instrumental in getting Martin his first job in radio. But the word radio meant that his name would be heard by folks back home and he wasn't sure if he was too proud of this way of making a living. Somehow it just seemed to be too easy. So, afraid the folks back home might look down on him, he changed his name to Marty Robbins. It was a much shorter name and sounded more professional.

At any rate Marty got his first job on radio in Mesa, Arizona, on radio station KTYL, where he did a 15-minute daily program. He was at KTYL for about six months when he got an offer from KPHO in Phoenix, which he accepted. It was while at KPHO that Marty got another important break. Little Jimmy Dickens came into town to play and was on Marty's program, plugging the show to be on that night. Jimmy was impressed with Marty's performance and told the Columbia people about him when he returned to California. It wasn't too long before Columbia sent a man out to see Marty and, in 1952, he signed with Columbia Records.



In movie, Marty, known as "The Small Man," stops for a drink of water and a rest in the Arizona desert.

His first record on Columbia, "I'll Go On Alone," established him as an artist and was the song that later enabled him to find his way to Nashville, Tennessee. Mr. Harry Stone of KPHO (former station manager at WSM) and Fred Rose of Acuff-Rose were instrumental in bringing Marty to Nashville and getting him on the Opry. In January of 1953, Marty became a regular member of the Opry cast.

Marty's first big hit didn't come until 1956 when he came out with "Singing the Blues" which earned Marty a Triple Crown award and set him up as one of the hottest young men in the world of Country Music. Everyone seemed to think that Marty needed a sound different from the Country sound, so they took him to New York where they recorded him with strings and arrangements. Must have been a good idea because they cut "A White Sport Coat" in New York and it sold 900,000 records.

Marty also recorded other songs in New York, but none were quite as big as "A White Sport Coat." While there he recorded with such groups as Mitch Miller and Ray Conniff and that's doing pretty good for a country boy!



This great photo of Marty trying to get away from Minnie Pearl was taken in December of 1958. Minnie's always after the fellers!



Lorne Greene, star of "Bonanza," poses with one of his favorite people.

Finally, in 1959, Don Law decided to bring Marty back to Nashville to record. The first thing that was recorded was an album entitled "Gun Fight Ballads and Trail Songs." The move back also seemed rewarding and profitable. The album won a gold record and the single, "El Paso," taken from the album, also won a gold record.

Now Marty is famous, not only for his appealing way of singing, but for his ability to write good songs like "A White Sport Coat," "Big Iron," "El Paso," and "Devil Woman." In writing these and other songs, Marty has drawn upon the rich and varied background which Fate provided him.

People often ask about the length of "El Paso," and Marty simply explains it this way: "If you can tell a story in one minute, then fine, but if it takes five, or even ten minutes, that's fine, too. Just tell your story and let the time take care of itself." In a new album called "The Drifter," Marty has one song entitled "Felina" that is eight minutes and ten seconds long.

Marty has two hobbies: horses and cars. He has always been a racing fan, but has been a participating driver and owner for just about the last five years. He started out with a modified special stock car and raced her for two years. Just recently he has gotten interested in late-model racing and now has a 1962 Plymouth that he is building and racing. This can be a pretty expensive hobby, but Marty is a good driver and usually breaks even at the end of the year.



After he has just won a race in one of his modified stock cars, Marty is congratulated by his race fan admirers.



Marty was one of the stars of the Country Music spectacular on June 15, 1962 in the Hollywood Bowl.

At present, Marty has two horses. One is a thoroughbred filly named "Miss Marty," which is being trained for the Kentucky Derby in a few years. The other is a pleasure horse called "The Brute," which he keeps on his place. "The Brute" is a quarter-horse buckskin that weighs 1,250 pounds. Marty says that later on, when his business quiets down and he "kinda slips off into retirement" he would like to raise quarter horses as a full-time business.

Marty and his family reside in the beautiful suburban area of Brentwood, Tennessee, the area Eddy Arnold talks about all the time. The family life is the life for Marty when he's not on the road. He and his wife, Marizona, have two children, a son named Ronald and a daughter named Janet.

In case you haven't guessed, Marty is an extremely creative person and at present is writing the script for a TV series in which he is playing the lead part. The series, to be out in the very near future, is called "The Drifter." Marty plays the title role of "The Drifter," a man who just seems to drift into different situations each week and sings his way out.

It should be a big success because it will be different from most of the shows Country artists

. . . ALIAS MARTY ROBBINS

have. But for Marty this is just another of the many highlights of his life in the world of entertainment. Travelling all over the U.S., Japan, Okinawa, New Zealand and Australia has given Marty an idea as to what people want to see on the tube.

Fate has been good to Marty Robbins. She has led him down many mysterious roads and taught him many strange things, but each proves to have been of major importance in his life today.



When Marty records he puts his heart and soul into every song. He feels what he sings.



The guitars, the Navy, the many unsuitable jobs, the different experiences and the time and effort spent have all been Fate's way of guiding this brilliant young man to the top.

Has she prepared him to stay? Well, from where we stand, it looks as if someone has gone and added an extension to the ladder . . . and there's Marty climbing right up it!

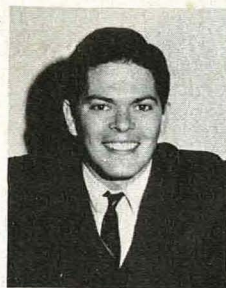


The Country Music industry is proud of Marty Robbins because he is a credit to it in everything he stands for and does.



TANDY RICE means "Public Relations" in COUNTRY MUSIC

by Dana Ferris



Tandy Rice . . . his personality is outgoing, his enthusiasm boundless. He is a relative newcomer to the Country Music business, although you'd never guess it considering the contributions he has already made and the way he has swung into the wild and wacky music business with the greatest of ease.

His day usually begins around 5:30 or 6:00 a.m., at which time he rises to catch the early morning Country Music shows on television, one of the ways to keep pace with what's happening. Frequently, during the week he stops by the local gym to work out before going to his office. Obviously his work hasn't just begun when he reaches his attractive Nashville office in the new RCA Victor Building, where he heads his own new and successful public relations firm. By the time of his arrival, he has often already done the equivalent of a half-day's work.

The telephone begins ringing, the day's appointments are reviewed, and the day, which is never long enough, proceeds.

It's not easy to sum up a day in the life of a young executive such as Tandy Rice. His activities are varied, which is to his liking. He is an innovator in many ways — mainly because a public relations firm representing Country Music artists is something new. But this new idea isn't something that is going to flap its wings and fly away. The idea of public relations representation for Country Music artists is a reality.

One of the proofs of his staying power is his roster of clients which includes some of the top names in the business. Daily there pours forth from his office such news items as a sell-out show in Houston headlined by talented artists from Moeller Talent, Inc., an impending personal appearance tour for Dottie West, a record release for Chet Atkins, the success of Carl Smith's Country Music Hall, or a new record for Jimmy Dickens. When an anxious fan reads

a feature story about Archie Campbell, Billy Walker or Johnny Wright and Kitty Wells, it is from the pen of Tandy Rice. His journalistic dynamism has injected Country Music fan magazines and trade magazines and newspapers with some of the finest and freshest writing to come on the scene in a long time.

Tandy received his B.A. from The Citadel in Charleston, S. C., in 1961. He was listed in "Who's Who Among American Colleges and Universities," was a Distinguished Air Student and Outstanding Cadet.

Before his entry into the music business he served as Director of Information, Loring AFB, Maine, a Strategic Air Command B-52 bomber base with a population of 16,000. He directed and operated a public information and community relations program for the commander and his staff, a position which called for an officer with 10-12 years more experience. All effectiveness reports were "Outstanding" or "Exceptionally Well Qualified."

Previous to establishing his own business he was the public relations representative for Moeller Talent, Inc., in Nashville, the largest Country Music booking agency in the world. His work was so outstanding that Moeller presently retains the services of his office.

With his exceptional background, his necessary thoroughness, and his appetite for hard work, it isn't surprising that he is found in such a key position as a mediator between Country Music artists and their millions of fans. Many people have already taken notice of this energetic and talented young man. He knows his work and does it with perfection. He will have a permanent place in an ever-growing industry where his success can only increase.

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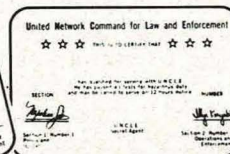
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The Travelin' Man

by Merle Travis

Just outside of Boston there's a string of motels. Most of them are the usual well-advertised inns. Now and then a privately owned sleepery has a neon sign flashing the news to the weary traveler that he is about to pass the Restwell Motel where kitchenettes are available and children are welcome. Just inside the city limits is a First Baptist Church. They have a high school named after a president. So does Wichita.

In Wichita there's a new shopping center. Just before entering the big paved parking lot at the shopping center you pass a service station that gives trading stamps and has a Coke machine. The center has a super market that sells drugs, cooking utensils and paperback novels. The drug store deals in stuffed toys, movie cameras and men's underwear. The hardware store offers jig-saw puzzles, ball-point pens and snapdragon seed. Phoenix has just such a place.

"So you're going to Cleveland, Ohio," said the lady backstage at the Coliseum in Houston. "That's my home town. You'll like it there. It's different."

I'm writing this in my camper behind a theatre in Cleveland. The lady was partly right. I do like it, but it's not different.

As you enter Cleveland there's a housing tract with a pleasant sounding name such as Lakeview Village. From the highway you get a view of the rear end of the brand new houses. In a good many of the back yards are children's swings and slides. Now and then there's an inexpensive trailer parked in the driveway, or a boat upside down on saw-horses. Boston has the very same things.

In Phoenix you can get Kentucky fried chicken in a cardboard barrel while you wait. The drive-in that serves giant hamburgers is illuminated with a million electric lights. Teen-age boys in well polished '58-model cars park with their stretch-pants-clad girl friends and order up a couple of the 'burgers, (with no onions, please). Seattle is blessed with the same kind of places.

Driving my camper in to Seattle I'm pretty sure to pass a big semi with bold block letters on the trailer advertising the outfit the ol' boy is driving for. After he's blinked his lights and shown the courtesy that all truck drivers do, I ride along appreciating him as an absolute expert. (But realizing that he might drive about a third as far in a year as George Jones or Joe Maphis.) The parking meters and pretty girls, recruiting offices and record shops, ten cent stores and traffic jams in downtown Seattle are dead ringers for Tulsa and Tallahassee.

So if you're from Winnipeg or Waterloo, Fairbanks or Fort Worth, Hot Springs or Honolulu, the only real difference is the weather and how we sound when we say, "I ain't got no accent."

Kountry Kartoon

by Merle Travis



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Country Bandstand: *The Texas Troubadours*

The Texas Troubadours . . . that's the band that backs up a living member of the Country Music Hall of Fame, Ernest Tubb. Ernest, a legend in our wonderful world of Country Music, attributes much of his success to the excellence of the Texas Troubadours. Whether it be the syndicated Ernest Tubb TV Show, Ernest Tubb Road Show, The Grand Ole Opry or the Ernest Tubb Record Shop on Saturday night, you'll always find the five fine musicians with him.

The talents of all of these men, when brought together, makes up one of the hottest stage and recording bands in Country Music today. These gentlemen are capable of playing any type music your ears might beg for, including jazz, pop, polka, swing, and specializing in Country. The Texas Troubadours record for Decca Records. Each member is individually talented and each is capable of handling the show by himself.

Out front for Ernest and the Troubadours is Cal Smith, a young man from Oklahoma. Cal has been with the Troubadours for 3 years and is the newest member of the band. Cal carries on the entire show as MC and singer. He is also a recording artist for Kapp Records and is currently riding high with "Silverdew on the Bluegrass." Cal and his wife Darlene have two sons — Calvin and Jimmy Todd — and they enjoy boating and fishing along with fellow band member Buddy Charlton and his family.



Cal Smith, front man MC for the Ernest Tubb show.

Behind the group on the drums is big guy Jack Green. Jack is also a recording artist and records for Decca Records. Jack's big record out now is "Don't You Ever Get Tired of Hurting Me," and he will be remembered for other recordings, such as "Ever Since My

Baby Went Away" and "Room for One More Heartache." Jack has been a regular member of the Troubadours for 5 years now and is a great asset on stage with his singing abilities.

Jack and wife Barbara have 4 children—Wayne, Barbara Lynn, Onie and Jan Curtis. Jack is a golf buff and spends many hours on the fairways with Ernest and bass player Jack Drake.

"Ah Leon," that's a familiar phrase and when Leon Rhodes plays, the "ohs" and "ahs" are bound to come. Leon's lightning fingers allow him to play most anything that you could ask, but he is still incomparable when it comes to a standard Ernest Tubb kickoff. He has been with Ernest for 7 years now. He is from Dallas, Texas, and he and his lovely wife, Judy, now reside in Nashville, Tennessee. Leon tries to get on the fairway with Ernest and Jack Drake as much as possible, but Jack says "he stays in the rough most of the time." Don't believe it.

Add the lightning-fast fingers of Leon and the indescribable steel guitar artistry of Buddy Charlton together and you have one of the greatest duets in the business. These two gentlemen have been doing duets together for 6 years, ever since Buddy came to the Troubadours, and their instrumentals have become ultra perfect.

Buddy is also the "Bud" of the famous Sho-Bud Guitars and this is something he is very proud of. Sho-Bud makes what must be one of the best guitars in the nation—one of the finest steel men in the business designed it.

Buddy and his wife, Karen, are

from Virginia and now live in Nashville with their 3 children, Buddy Lee, Kim and Michael. Just as we said earlier, any time off is spent with his family and Cal Smith out on the lake boating and fishing.

Last, but not least, is Jack Drake, the bass player. Jack has been a Texas Troubadour longer than any of the others and has been with Ernest for 22 years. Jack jokingly says that Ernest never officially hired him, but Jack is going to give it a little more time and see if it works out! Jack is the older brother of Pete Drake, the noted steel guitar player, and Jack tells a real cute story about Pete.

Long years ago, when Pete was working in Birmingham, he bought an old second-hand steel guitar. He didn't know how to play it, so he called Jack and asked him if he would send him a course on how to play it.

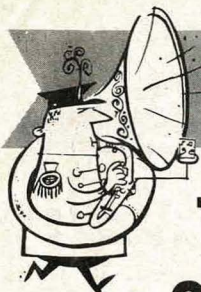
Jack talked Jerry Byrd into giving him one of his courses and he sent it to Pete, telling him to stay out of the business. Needless to say, Pete learned pretty well from the course and is one of the most used steel guitarists on recording sessions in Nashville.

Jack and his wife, Ima Jean, have two sons, Jack Bryan and Roy Dale (named after Roy Acuff and Ernest Dale Tubb), and live in Nashville, Tennessee.

With all of this talent and versatility it's no wonder most of the entertainers in the business all agree that the Texas Troubadours are one of the best bands in Country Music. Could be someday they'll put bands in the Hall of Fame and if so, you wouldn't miss it too much if you were to bet on The Texas Troubadours.



Here ready for a tour are four of the Troubadours with Ernest. L to R: Buddy Charlton, Jack Drake, Ernest, Leon Rhodes and Jack Green.

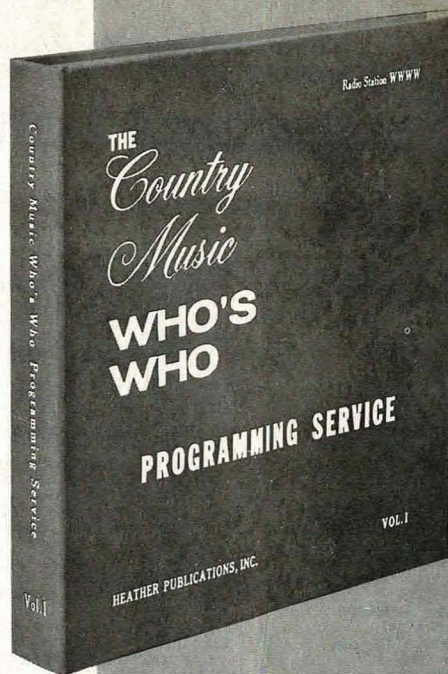


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FAN CLUBS ARE FUN!

by Trina

There are many Country Music fans in this world who enjoy the music, but never do anything to support it. We all have our favorite artists, and one of the many ways we can help them is to join their Fan Clubs. Fan Clubs are no longer considered teenage organizations, and the artists have come to respect their Fan Clubs as one of the most important factors in their career. They look forward to meeting these loyal fans everywhere they go.

So . . . join a Fan Club! Choose the club you want to join and contact the president for information. Don't ever send money to join a club without first making sure that it is still an active one. Clubs disband or move — and in all honesty we'll have to admit that there are a few "rotten apples" in the barrel, but don't let one unpleasant experience sour you against all Fan Clubs! The majority of them are 100% legit, and try hard to do a job that both the artist and the members can be proud of.

After you join a club, don't just sit back and wait for the material to come in — pitch in and work in whatever capacity you are needed, to help the club and the artist. Let the president know you are willing to work, and ask how you can be of help. The work is interesting, and you will enjoy doing something in return for all the music they give us!

Fan Clubs are fun, they are helpful, and they perform many services for the artist that do much to further his career.

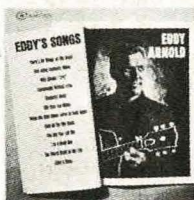
***** MILESTONES

Death Revealed. Trigger, 33, Roy Rogers' original palomino stallion, died of old age last July. Roy said he held announcement back because he could not bear to break the news to the horse's devoted fans, who still write to "Trigger, U.S.A." Trigger knew 65 tricks and appeared in 86 movies. "I just couldn't see covering him up," says Roy, and so Trigger has been stuffed, to stand at Rogers' ranch.

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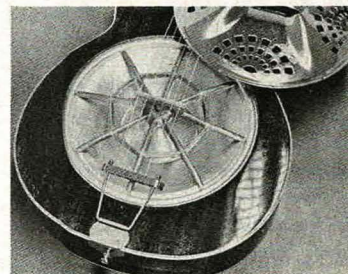


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**TIPPER'S
CORNER**



**Billy
Grammer**

Shot Jackson

Our tips this month involve steel guitars and flat-top guitars. Our first tip is from Shot Jackson in regards to the steel guitar.

"It is advisable to use properly gauged strings for your particular tuning set-up (the key you tune in), to acquire the desired note per string.

"The reason for this is that a string that is too small is usually too loose and will not have the sharp, clear tone for the note you are trying to get. This will also cause the string to vibrate too much and give you a possible overtone. On the other hand, however, if the string is too large, the string will become too tight when trying to reach the desired quality of a particular note and will not allow for enough vibration and puts a tremendous amount of pressure on the keys and tail piece.

"A string that is too tight or too loose, in either extreme, will affect the harmonics of your steel guitar. Consideration should be given to the scale (distance from one end—nut—where the strings touch, to the other end — tail bridge — where they touch again.)"

Here's a tip from Billy Grammer on the old flat-top guitar:



"There are many things you can say about the weather effects on guitars and all instruments, but the most important thing, from a manufacturer's standpoint, is leaving your guitar up against a radiator or heating equipment. It is possible that leaving your guitar up against radiators for a period of time will have an effect on the glue lines of the instrument. This can cause cracking at the seams and a bowing of the wood.

"Also, bringing a guitar from extreme cold to room temperature should be done with caution. When you bring your instrument in, open the case and allow it to come to room temperature gradually. If you bring it in and take it out of the case immediately and start playing, you're going to have an adverse effect on the finish. This adverse effect causes the finish to crack and metal parts will contract and expand too quickly and cause the metal to become brittle and possibly crack. In electric guitars this could cause the pickups (the coil of wire inside the pickup) to crumble. Once one of your pickups is gone, the entire electrical system is gone.

"It is possible that all of these things could happen in reverse, by bringing your guitar from extreme heat to an air-conditioned building.

"Another point to remember is that when cleaning a flat-top or steel guitar, a small clean paint brush will enable you to clean the key gears, pickups and hard-to-get places."

LEARN TO PLAY BANJO

THE JONES WAY

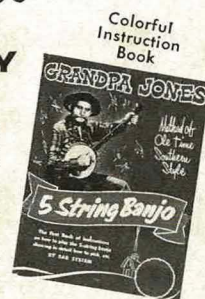


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Take a
letter



Pat Tallent

On the second floor of the RCA Victor Building, just below the Nashville office of Heather Publications, Inc., is a suite of offices occupied by Don Light Talent, Inc. As we enter this office, we are greeted by the ebullient face and sparkling wit of our girl of the month, lovely red-haired Pat Tallent, secretary to Don Light.

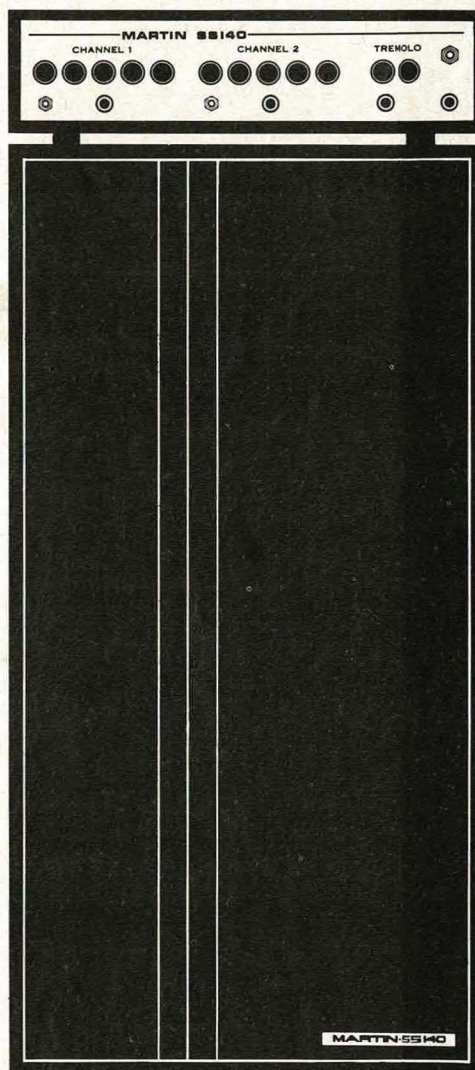
Miss Tallent's attractive qualities are not limited to her carrot red hair, twinkling green eyes and delightfully freckled nose. Everyone who meets her must go away smiling and utterly charmed, for her personality is such that it spreads laughter to the darkest corner of the room, and joy to the darkest of dispositions.

Pat is a local Tennessean and can easily be recognized as such by her slow southern drawl and the phrasing of her sentences. Being from the Volunteer State, it is only natural that she should spend her free time working as a volunteer hospital worker.

Pat has always worked in the music business, having previously worked for Sims Records and Columbia Records. She is an enthusiastic advocate of Country and Gospel Music. One thing Pat gets real serious about is "people who 'put down' Country and Gospel Music because they feel superior to it and to the people in this type work."

Isn't it only fitting that *Hoe-down's* choice for the month of June should be a girl whose smile is as bright as summer, and whose personality brings sunshine to everyone around her?

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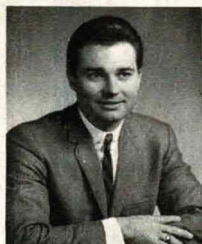
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ACT NOW FOR HOEDOWN CONTEST!



THE BIG WIDE WONDERFUL WORLD OF COUNTRY MUSIC

by LeRoy Van Dyke

THE BIG NEWS: I know you all have been hearing a lot about the new Country Music Hall of Fame and Museum. This is the greatest thing to come along for Country Music fans in a long, long time. In this building will be housed the history of our music from its beginning until now, with important events each year to be added. Already the descendants of Country Music greats who have passed on are sending personal items used by the stars for the display cases. So when you visit the museum you will see a part of the past.

In the Hall of Fame bronze plaques will line the walls, commemorating the greatest Country & Western personalities of all time. So far, Jimmie Rodgers, Hank Williams, Fred Rose, Roy Acuff, Tex Ritter and Ernest

Tubb have been singled out for this great honor. The official opening should be around convention time this year and for those of you who travel to Nashville at that time, you really have a treat in store.

WHAT'S HAPPENING TO: Johnny Sea. Johnny has moved to Warner Brothers Records, and his first single will be out this month.

Eddy Arnold. Look for Eddy to have a National TV Show. Henry Jaffe, longtime Hollywood producer, is the man behind the picture.

Marion Worth and Margie Bowes. They're in charm school! Yep, catching on to all the new ideas in makeup and hair grooming. Nashville's Jo Coulter is the teacher.

LOOK FOR: Buck Owens, Wanda Jackson, Hank Thompson and a

host of others at Melodyland in Anaheim, California. That's the big legit theatre-in-the-round next to Disneyland. Jimmy Dean due in next month, same spot. This is a big breakthrough in that type of theatre for Country Music.

AWARD DEPT: To all the fans who braved the snow and ice (17-foot drifts) in Sioux Falls, South Dakota, last month for our show there. We barely made it, and for those of you who came, thank you. You really made us feel good. **PERSONAL OPINION DEPT:** I have more fun tuning in to Ralph Emery and Tex Ritter on "Opry Star Spotlight" while I'm driving all over the country at night than just about anything. They're great!

That's all for now. See you next month, Heather!

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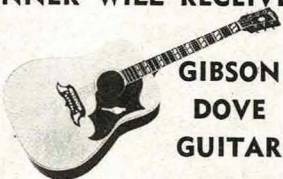
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OFFICIAL CONTEST RULES

1. On entry blank coupon (or copy of same) print title of song and your name and address. Only amateur writers who have not had a song recorded are eligible. Complete song (lyrics and melody) must be submitted. A complete lead sheet and professional Demonstration Record must accompany entry blank. Mail to Song Contest, c/o HOEDOWN MAGAZINE, Heather Publications, Inc., 3285 South Wadsworth Blvd., Denver, Colorado 80227.
2. Enter as many songs as you wish; mail each entry separately. Each entry must be accompanied with a subscription for at least one year to Hoedown unless you are already a paid subscriber. (Give gifts to your friends or your extra entries can be added to extend your subscription time.) State on each entry total of entries to date. All entries must be postmarked no later than July 15, 1966 and received by July 22, 1966.

3. This contest will be judged on the basis of skill, clarity, originality, human interest and commercial appeal.
4. All decisions of the judges are final. No correspondence will be entered into and no material can be returned.
5. Contest void wherever prohibited, taxes or restricted by law or regulation. Employees, and their immediate families of Heather Publications and Cedarwood Publishing Co. are not eligible. Professional writers with songs recorded are not eligible. All taxes applicable to a prize are the sole responsibility of the winner.
6. Winner will be notified no later than October 1, 1966 and complete song and writer will be featured in November, 1966 issue of Hoedown.

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"Golly, Too Bad, Joe"

by Archie Campbell



I wanta tell you about a new game they're playin' now called "Golly, Too Bad Joe."

Me and Grandpa Jones and Stringbean were squirrel huntin' the other day out near Grandpa's place, and the durndest thing happened. We wuz a walking thru this patch of woods that we hadn't hunted before, and I never saw as many squirrels in my life. I mean we about had our limit when we came out upon this big field. T'was the purtiest grazin' land I'd ever seen, but there wasn't a cow or a horse anywhere in sight. But they was four fellers standin' on top of a big mound with some funny lookin' sticks in their hands and some little bitty boys carryin' a bag full of other sticks.

Well, Stringbean up and says, "Are you fellers a shootin' squirrels?" and this one feller (a big fat one) says, "No, we're shootin' golf."

Grandpa says, "Well now I've heard of everything. I've shot rabbits, squirrels, turkeys, ducks, and crows, but I've never shot a golf! Would ye shoot one for me?"

Feller says, "I'll be glad to, but I'd like to ask you to be quiet while I get teed up."

String says, "Well sure buddy, we shoul'da got teed up before we left the house. If you ain't in a hurry, we'll have one with you.

..." And this feller cut in a little mad, and says, "No, I'm gonna tee up this ball and shoot in on the green."

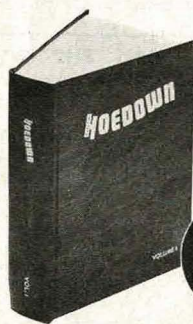
Well, he stuck it up on a little peg, and backed off a step or two and started wigglin' and stompin' his feet, and just about the time he drew back his stick to hit the ball, Grandpa spotted a squirrel and let 'er go with his twelve gauge.

Well this feller not only missed the ball with that stick, but his stick went about 50 feet right straight up in the air. And I ain't never seen a feller's face turn as red in my life.

Well, me and Grandpa and Stringbean finally figgered out what the name of the game was, cause as this feller went tearin' up through the field toward this big house, the three other fellers that was with him laughed and said "Golly, Too Bad Joe."



"It don't look worth shootin' to me."



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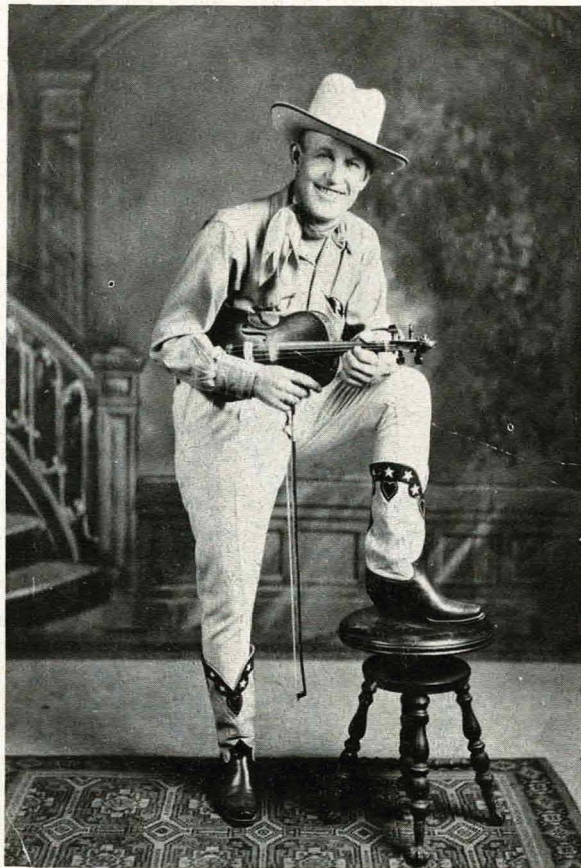


SING OUT!

THE FOLK SONG MAGAZINE

165 WEST 46th STREET NEW YORK, NEW YORK, 10036

HOEDOWN I S T O R Y



Clayton McMichen in the early '30's.

This column, devoted to research into all aspects of Country Music, is sponsored by the John Edwards Memorial Foundation, an archival foundation located at The Folklore and Mythology Center, University of California, Los Angeles, California 90024. The foundation regrets that at present, due to lack of clerical personnel, it is only able to answer requests for information of a very general nature.

Part II

Clayton McMichen, the Skillet Lickers' lead fiddle, was born on January 26, 1900, in Altoona, Ga. At the age of eleven, he learned to play the fiddle from his uncles and from his father, who was a trained musician. In 1913 his family moved to Atlanta, and there he attended his first fiddle contest and won third place, though still a teen-ager. In about 1918, McMichen organized his first band, called variously the Lick the Skillet Band or the Old Hometown Band.

On March 16, 1922, the *Atlanta Journal* opened up station WSB in Atlanta. McMichen's band made its first appearance on the air on September 18, just nine days after Fiddlin' John Carson, who was the

The Skillet Lickers of North Georgia

by Norman Cohen

first rural musician to broadcast on the 500-watt station. A photo in the next day's *Atlanta Journal* showed McMichen, first violin; Charles Whitten, 2nd violin; Miles (Mike) Whitten, guitar; Ted Hawkins, mandolin; and Boss Hawkins, guitar. Eleven days later, on Friday, Sept. 29, the *Journal* wrote, "Already favorites at WSB, the Hometown outfit scored a knockout by introducing Mr. Puckett as one of their stars Thursday night."

On July 7, 1925, McMichen's Hometown Band made their first and only records in Atlanta for the Okeh company. There is some uncertainty as to the band's personnel at this time, but probably included were McMichen, fiddle; Robert Stephens, banjo; Robert Stephens, Jr., clarinet; and Lowe Stokes, fiddle or guitar. The four sides recorded, McMichen's first on wax, were not particularly successful, and consequently Mac was eager to join Tanner and Puckett on Columbia.

The fourth member of the Skillet Lickers was their banjo player, Fate Norris, and very little is known about him. It is said he came from Resaca, Ga., north of Atlanta. He was probably a contemporary of Tanner and Puckett and is believed dead.

His earliest known recordings were with Gid Tanner under the name of Gid Tanner & His Georgia Boys (the third member of which was probably Arthur Tanner, Gid's younger brother). This trio recorded a pair of old-time selections for Columbia in Atlanta on October 3, 1925. Although Norris played only banjo with the Skillet Lickers, with the other groups he played guitar, and on personal appearances played a one-man band.

On April 17 this foursome — Tanner, Puckett, McMichen and Norris — got together for their first recordings as a band. McMichen recalls that he suggested to Frank Walker the name Skillet Lickers, as a variation on his earlier Lick the Skillet band. However, probably because Columbia had already spent some money building up the names of their prominent artists, Tanner and Puckett, the recordings from the first session were labeled, "Gid Tanner & His Skillet Lickers, with Riley Puckett."

On May 5 the first Skillet Lickers record was made available to the public. The two selections featured were "Pass Around the Bottle and We'll All Take a Drink" and "Bully of the Town." The latter was one of the four selections recorded a year earlier by McMichen's Hometown Band, and the pair of discs make an interesting contrast demonstrating the vitalizing effect of Puckett's vocal and guitar. Uncertain record buyers looked in their 1927 Columbia catalogs and were encouraged with:

GID TANNER AND HIS SKILLET-LICKERS WITH RILEY PUCKETT

GID TANNER also has his own dance orchestras, known as "Gid Tanner and His Skillet-Lickers" and "Gid Tanner and His Georgia Boys."

No country dance down in Gid's part of the country is considered complete unless Gid and his pals furnish the music.

BULLY OF THE TOWN
PASS AROUND THE
BOTTLE AND WE'LL
ALL TAKE A DRINK

15074-D
10-inch
75c



GID TANNER AND HIS SKILLET-LICKERS
WITH RILEY PUCKETT

Alongside this description is a photo purporting to show "Gid Tanner & his Skillet-Lickers, with Riley Puckett." Puckett and Tanner are indeed in the picture, but the other two members of the band have not been identified; in any case they are not McMichen and Norris.

McMichen objected to the secondary role to which he was tacitly assigned — and with some justification, as the original Lick the Skillet Band had been his. Consequently, the records from the next session, in November, and all subsequent ones, were labeled, "Gid Tanner & His Skillet Lickers with Riley Puckett & Clayton McMichen."



Clayton McMichen (on right) is shown here with Curley Fox, another of the great old time stars in Country Music History. Curley is still one of the star performers of the Grand Ole Opry.

But the damage was done, as McMichen saw it — Tanner continued to get the credit for McMichen's fancy fiddling. This is not to suggest that Tanner was a poor fiddler, but his records never exhibited the breadth of styles and techniques that Mac possessed.

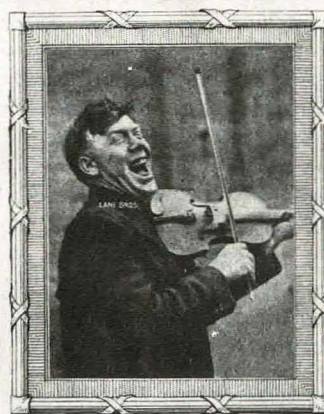
By 1929 the exuberant prose of the catalogs read:

Here's a team indeed! It's a dance combination, and no high-stepping affair down their way draws the crowd like Gid and these pals of his, an all-star group.

It's not often you can have on one record three stars like Gid, Riley and Clayton, but Columbia offers them here.

Between 1926 and 1931 the Skillet Lickers recorded 88 sides in Atlanta for Columbia, of which

Columbia New Process Records



GID TANNER

GID TANNER

GID TANNER is the man to make the fiddle talk; and, when Gid's fiddle talks, it's worth listening to. Like Riley Puckett, Tanner is another Southern minstrel with the ability to play his own accompaniment. Gid and Riley often team up to make a special record for Columbia.

82 were issued. On all of them Puckett played back-up guitar and usually sang lead; McMichen played lead fiddle; Tanner, second fiddle; and Norris played an often barely audible banjo. The other three also contributed vocals, with Tanner often singing falsetto.

In many respects the Skillet Lickers band was typical of several north Georgia hillbilly bands — such as the Georgia Yellowhammers, Lowe Stokes and his North Georgians, and Earl Johnson's Dixie Clodhoppers. All of these bands were led by fiddlers, and often had two fiddles. The banjo was played in a simple frailing style and used only as back-up, not as a lead instrument. (This was in marked contrast to the bands in which banjo played a more prominent role, whether in the more complex frailing patterns of the Kentucky and Tennessee area, or in the finger picking style predominant in North Carolina.)

All in all, the Skillet Lickers had a rather disorganized sound, as if they had all just finished a pint or two before recording. And judging from contemporary reports, this may not have been far from correct. It was usually Puckett's strong voice and booming bass runs that gave the group their distinctive character and cohesion.

McMichen once said that it was Puckett's singing that sold the Skillet Lickers' records, and although that was doubtless what made him the favorite of so many listeners, musicians think of him

HOEDOWN HISTORY

as being one of the most remarkable hillbilly guitarists to record. Nowadays virtuosity is not scarce, but in the twenties, when many country guitarists gave the impression that the guitar was a relatively new instrument to them, there were few back-up guitarists who could compare with Puckett.

The recorded repertoire of the Skillet Lickers ranged over a wide variety of selections. There were a few strictly pop titles, such as "It's a Long Way to Tipperary" and "The Darktown Strutters' Ball"; and there were some traditional ballads, including "John Henry" and "Devilish Mary."

There were folk songs that were reworked into pop songs, such as "Bully of the Town" and "Casey Jones." There were ante-bellum minstrel songs that have become folk and hillbilly standards: "Turkey in the Straw" and "Cotton Eye Joe."

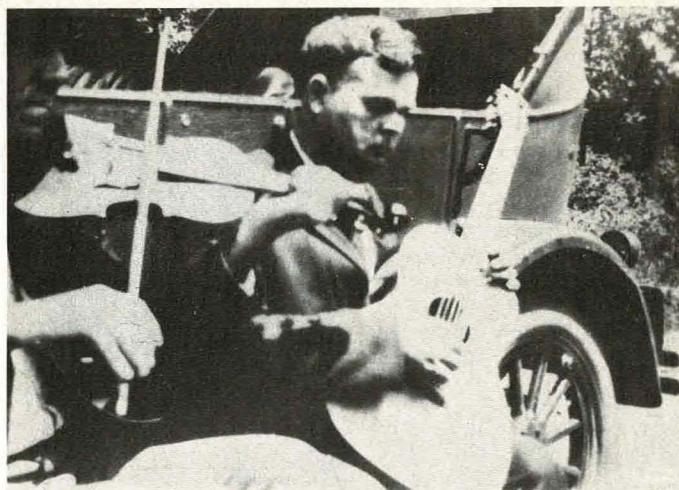
But the larger number of them were traditional fiddle tunes and dance songs, some of which were brought to this country by settlers from Britain — such as "Leather Breeches" and "The Girl I Left Behind Me." Other fiddle tunes are of uncertain origin, probably having been composed somewhere in this country in the 18th or 19th century — well known titles like "Cumberland Gap," "Bile Dem Cabbage Down," and "Mississippi Sawyer."

McMichen, like Puckett, pursued a vigorous recording career outside of his work with the Skillet Lickers. During the twenties he organized a succession of bands of his own, none of which included



RILEY PUCKETT

This photo was taken from an early 1920 Columbia Records catalog.



A. A. Gray, another North Georgia fiddler, accompanies Riley Puckett. Date of this rare photograph is unknown.

Tanner or Norris, whom he considered years behind him musically. He wanted to play modern, rather than traditional music, and it was only the insistence of Columbia's Frank Walker that kept the bands on traditional music as much as possible.

Mac himself was a talented and versatile fiddler, at home in older traditional styles as well as up-tempo hot country music. He well deserved Columbia catalog's unstinting praise:

Clayton McMichen is an automobile mechanic by profession, a fiddler by choice. It is fair to state that he is probably the greatest of all Southern fiddlers. His knowledge of the old tunes is unlimited.

In addition to being a fiddler, Clayton McMichen has a tenor voice of rare quality. His playing and singing are equally famous at Fiddlers' Conventions throughout the South. At these Conventions, which are attended by artists of note from every section, McMichen generally wins the prize.

However, McMichen's more pop-oriented groups, such as McMichen's Melody Men and the McMichen-Layne String Orchestra, were never so successful as the Skillet Lickers with their more old-time sound. Walker was right, as McMichen later admitted: those pop numbers were not what people wanted to hear — at least, not then, during the twenties.

But for a number of reasons — economic, cultural and sociological — a gradual change took place in hillbilly music from the mid-twenties to the thirties, the net effect of which was to decrease the proportion of traditional folk music and folk styles in comparison with more recently composed numbers rendered in styles heavily influenced by pop and jazz music.

So that while McMichen was a decade ahead of his time in 1925, ten years later his bands fit in well with then current styles. On the other hand, many performers — including Tanner and Norris — were too strongly tied to the older styles to change with the times. Yet the old-time music still had plenty of devotees, because as we'll discuss next month, one of the recordings made by Gid Tanner's band in 1934 went on to sell over a million copies.

(Next month, in the final installment of this series, we will survey the careers of these Georgia musicians during the hard years of the depression and afterward.)

every
tree
is a
family
tree...



Our trees and our forests provide your family with many happy hours of recreation.

That's why it's so important to protect them from forest fires. Nine out of ten forest fires are caused by careless people who forget

Smokey Bear's ABC's: Always hold matches till cold. Be sure to drown all campfires, stir the ashes and drown them again. Crush all smokes dead out.



please!
only you can
prevent
forest
fires

HOEDOWN LOWDOWN

TV & MOVIES

Keep an eye or two on your TV sets, fans, because Country Music has really arrived in videoland! If you don't believe us, just take a peek at the news below.



Bobby Bare

talented members of the Stoneman Family doing the performing!

Bobby Lord's wife, Mozelle, is the new Mrs. Tennessee, seeking to become Mrs. America . . . **Earl Scruggs** of the famous Flatt & Scruggs team, filmed an Educational TV series for 8th grade history students in the Nashville Metro school system, teaching Tennessee folklore three times a week over an eight week period. He also did a 30-minute television show with **Dr. Nat Winston**, Tennessee Commissioner of Mental Health, dealing with folklore. The show was so popular with the youngsters it is being repeated at night for the adult audience.

Marty Robbins, our cover star of the new TV western-musical, "The Drifter," also began filming a full-length, technicolor Country Music movie in April. Tentatively titled "The Road to Nashville," the movie will have a light story line and feature Marty along with **Pat Buttram**. Making guest appearances will be **Webb Pierce**, **Hank Snow**, **Johnny Wright**, **Kitty Wells**, **Bill Phillips**, **Porter Wagoner**, **Faron Young**, **Dottie West**, **Norma Jean**, **Bill Anderson**, **Roy Drusky**, **Connie Smith**, **The Osborne Brothers**, **Margie Singleton**, **Art Pierce**, **Waylon Jennings**, **The Carter Family**, **Bobby Sykes**, **Don Winters**, **Les Boothe**, **Buck Mohart** and **Ralph Emery**.

Carl Smith's Country Music Hall will make its third consecutive season run, pioneering in network C&W color, when the Fall season begins. The show is currently the most popular C&W show in Canada and is carried on the CTV network during prime time each Monday night coast-to-coast.

On the west coast, **Buck Owens** and the **Buckaroos** are filming a new movie to be titled "The Owens Story." Several scenes have been filmed at the Owens ranch in Paso Robles, near the Pacific coast, and cameras will follow the group as they go on tour. The overall subject of the movie is Buck's present-day life.

Another new flick, titled "Gold Guitar," stars **Del Reeves** and **Margie Bowes**, and makes use of the talents of such top country artists as **Roy Drusky**, **Hugh X. Lewis**, **Skeeter Davis** and **Bill Carlisle**. In one part of the film, Del stands on a three foot ledge of a 21-story building, singing a song, and it wasn't faked! What's more, there was no net below and Del had to buck a strong wind all during the sequence. One on-looker thought it was for real and summoned both police and fire units to rescue what appeared to be a potential suicide.

Ron Orland, producer of the C&W film "40 Acre Feud," is now shooting "Girl From Tobacco Road," starring **Tex Ritter**, **Rita Faye**, **Snake Richards** and **Gordon Terry**. **Ralph Emery**, **Walter**



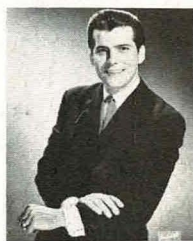
Skeeter Davis

Haynes and **Ed Livingston** also appear in the film as character heavies. In addition, 20th Century Fox starlet, **Rachel Roman**, flew in from Hollywood to appear in the movie, which premieres June 1 in Louisville, Kentucky.

Promoter **Dick Heard** has announced that he is negotiating with a film company to star **Johnny Dollar** and **Van Trevor** in six movies. Dick says, "They'll be hard-hitting Westerns a la James Bond, with some good country tunes to add to the excitement."

RADIO

Rumored to be joining the growing list of all-country stations is Bakersfield's KWAC . . . **WBGR**, Lynchburg, Virginia, sponsored a "Ray Pillow Day" April 15, honoring the "hometown boy who made good." Climaxing the day-long celebration was a C&W show that evening featuring **Ray Pillow**, **Dottie West** and **Tex Ritter** . . . More Texans can tune in on **KCLR**, Lubbock, Texas, now that their wattage has been increased from 1,000 to 5,000 and now covers Lubbock, Amarillo and Eastern New Mexico areas with C&W and religious music . . . **WABR**, Orlando, Florida, switched to full C&W format, making them Central Florida's first 24-hour C&W station, according to Program Director **Ray Beale**. **Art Spector**, General Manager, says, "The big boom today is in Country Music."



Ray Pillow

Listeners of **KLAK** in Denver, Colorado, recently found it wasn't necessary to bother tuning in the station on their radios. The station, which recently moved into its new studios, was being heard on just about anything that had an electrical connection, including telephones, intercoms, and electric toasters and percolators. Man, that's power!

WWVA has a new and exclusive service to "Big Country" listeners. By special arrangement with the United States Weather Bureau, the most up-to-date temperatures and weather conditions anywhere in the country are brought into the **WWVA** News Bureau on a continuous basis. This is the identical weather report on which every airline in the continental United States relies in scheduling flights. **WWVA's** Jamboree Spectaculars have been pulling in such crowds that they had to present two 2½-hour shows instead of the usual one 4½-hour performance for their latest, headlining **George Jones**.

Big news in the Ohio area is the switch of sister stations **WELW** and **WAQI** to a modern C&W format. The change was made on Monday, April 11th. **Bob Campbell**, President and General Manager of both stations, made the change after surveys of the area showed high interest in C&W music. **WAQI** in Ashtabula, serves all of Ohio's largest county, while **WELW** offers its programming to Cleveland from its suburban studios at Willoughby. Both stations are daytimers. **Walt Lhamon**, formerly with The Rivers Group in the southeast, is music coordinator for both stations.



Tex Ritter

GENERAL NEWS

Mel Tillis recently returned from a tour through Germany and England and says they call it "Hill-Y-Billy" in England and that "they know as much about the Opry and the people who perform on it as the average Nashvillian does." During Mel's German performances he was backed by a rock-and-roll group called **The Banshees**, and in England he worked with a cockney-speaking group called **The Westernaires**, who he said duplicated the Nashville sound perfectly.



Mel Tillis

Speaking of foreign countries, it wouldn't surprise us much to see the **Grand Ole Opry** in a Tibetan monastery. Recently the United States Information Office filmed a portion of the show for showing in Latin America. And another city now showing the delayed **Grand Ole Opry** on a daily basis is Kuala Lumpur, the Capital city of Malaysia — wherever that is. Country Music seems to be winning more friends than foreign aid or the Peace Corps.

Western star **Rex Allen** keeps busy with a steady string of dates. On April 14th, he joined ABC's "The American Sportsman" in Okeene, Oklahoma, for a segment entitled "Rattle Snake Hunt." The show will be broadcast later this year. Rex also appears at the Flame Theatre Room in Minneapolis, for the week beginning June 13, and will star at the Kitsap County Fair, in Bremerton, Washington, August 17 thru 21.



Rex Allen

Gladys Hart, Director, CMF of Colorado, 1263 S. Zenobia, Denver, Colorado 80219.

In the latter part of April the **George Jones** show appeared in Rochester, N. Y., and popular local band, **Porky and His Pioneers**, appeared with George at the Auditorium Theater . . . **George Hamilton IV** played Poughkeepsie and Kingston, N. Y., in April and then went on to appear in Connecticut. His recording of "Steel Rail Blues" is making the charts all over the country . . . **Minnie Pearl** will appear at the Circle Star Theater in San Carlos, California, May 31-June 5, with her long-time friend **Tennessee Ernie Ford**.

The **Marty Robbins** unit played the Coliseum at Corpus Christi, Texas, April 29 at the annual Buccaneer Days, and followed with a show at McAllen, Texas, the next day. The package included **Margie Singleton**, **Don Winter** and **Bobby Sykes** . . . **Skeeter Davis** was hospitalized for awhile with a severe case of Asiatic Flu, which she insists she didn't get on her Japanese tour. She's better now . . . The **Homesteaders** followed their appearance at Guantanamo Base in Cuba, with a month-long engagement in Europe, along with **The Duke of Paducah** and **Delores Smiley**. The unit entertained American servicemen in Germany, Italy and France.

Billy Walker has fully recovered from his bout with virus pneumonia, which had him hospitalized for a week, and has his first Monument release, "The Old French Quarter" . . . **Billy Grammer** has changed to the Epic label and will have a new record out soon . . . The prize for unusual titles goes to **Bill Carlisle**, who has a new single titled "Take This Country Music and Shove It." Actually, it's a plug for Country Music, not a slam . . . Our belated sympathy to RCA Victor artist **Archie Campbell** and family, in the death of his mother-in-law, and to **Del Wood** in the loss of her mother.

Roy Rogers and wife **Dale Evans** have plans for a 10-million dollar "Western World" attraction in the Orlando, Florida, area. Singer **Pat Boone** will be partnered in the enterprise with Rogers and other associates. A Frontier Town will cover 600 of some 10,000 acres now being sought. Dude ranches are also planned.

Vet Promoter, **Little Richie Johnson**, also has his hand in politics, having just filed for County Commissioner of Valencia, which is the second largest county in the state of New Mexico. Little Richie tells us he has new records by **Del Reeves**, **Pete Drake**, **Curtis Leach**, **Tony Douglas**, **Boots Till**, **Chuck Wood** and **Kenny Vernon**. He's predicting big things for Kenny Vernon's latest Caravan release, "Down In the Boondocks."



Kenny Vernon

The first week in May was the occasion of the Annual Philip Morris Pre-Derby Country and Western Show at Louisville, Kentucky Fairgrounds Coliseum. The "Pre-Derby Show" is one of the largest shows of its type to be produced in the United States. Set to perform this year were: **Marty Robbins** and his show, **Little Jimmy Dickens**, **Don Gibson**, **Kitty Wells**, **Johnny Wright** and the **Tennessee Mountain Boys**, **Bill Phillips**, **Ruby Wright** and **The Harden Trio**.

Jayne Mansfield, evidently inspired by her first Country Music-oriented movie, "Las Vegas Hillbillies" (with **Ferlin Husky** and **Don Bowman**), is now touring with her own "Jayne Mansfield-Country Spectacular." That's right, we said Jayne Mansfield. On the tour will be Country artists **Carl Smith**, **Porter Wagoner**, **Hank Snow**, **Sonny James**, **Johnny Paycheck**, **Tommy Cash**, **Jim Nesbitt**, **Don Bowman** and **Del Reeves**.



Margie Singleton

Judy Lynn, now on Musicor Records, has a new single titled "The Golden Nugget" . . . **Jan Howard's** "Evil On Your Mind" was penned by her husband, **Harlan Howard**, during the solitude of a fishing trip . . . **Ruby Wright** has signed a new recording contract with Epic Records . . . **Gerrie Lynn** has just completed her first session for Columbia Records. Result is a record titled "My Lips Will Never Tell" . . . **Vernon Glen** has a new single on Sims, "Looks Like I'm Going To Fight Again" . . . **LeRoy Van Dyke's** new release "You Couldn't Get My Love If You Tried" features the talent of arranger-musician **Bill Justice** . . . **Wilma Burgess** is getting quite a bit of pop and top 40 plays with her cut of "Don't Touch Me."



Judy Lynn

The latest MGM album by the popular C&W-Folk recording group, **The Stonemans**, is titled "Those Singin', Swingin', Stompin', Sensational Stonemans" . . . **The Glaser Brothers** recently made their first record for the MGM label after a 5-year association with Decca . . . **Charley Pride** returned to Nashville for an April 15th recording session at RCA Victor. "Snakes Crawl At Night" was his most recent effort . . . **Pamela Miller** has a new one on Tower entitled "I Need All the Help I Can Get" . . . **Buddy Cagle's** "Tonight I'm Comin' Home," on Imperial, sold 20,000 copies the first week . . . A cute one to watch for is Stadium disc, "Guess I Drove My Mule Too Hard," cut by **Tommy Wiggins**, editor of "Collie's Corner" put out by **Biff Collie**.

Vernon Glen, Sims recording artist, and promoter **Marvin L. Hoerner**, narrowly escaped serious injury when their car skidded and crashed during a rain storm in Detroit, Michigan. They climbed from the wreck, hailed a cab, and Glen walked on the stage of the Masonic Temple just as the curtain was going up. He was there as an emergency replacement for **Skeeter Davis**, who had been taken ill.



Buddy Cagle

Another hazard of touring was encountered by RCA Victor songstress **Dottie West** and her husband, **Bill West**, while they were enroute to Sioux Falls, S. D., after playing an engagement in Sioux City, Iowa. The couple's new Cadillac burrowed into a snowbank during a blizzard, where it stayed for 8 hours.

The third annual convention of the Northeast Country Music Inc., held in Wheeling, W. Va., April 29-30, was a huge success. Bob Jennings, who was voted King Country DJ of the great northeast in a contest conducted by the Big "C" Write Up, was crowned at the Friday night show, and later MC'd the show and dance along with **Dusty Miller**.

GOSPEL

Don Light, Treasurer and Membership Committee Chairman of the GMA and **Brock Speer**, Chairman of the Board, welcomed **Bob Benson**, representing Heart Warming Records, as GMA's first organizational member. Following suit was **Don Pierce**, who presented Brock Speer with another check making **Starday Records** an organizational member of the GMA.



Don Pierce and Brock Speer

Roger Sovine, **Hoedown's** Nashville Representative, was recently elected to the Board of Directors of the **Gospel Music Association**. Mr. Sovine is one of two in the publications category.

The **Blackwood Brothers** recently made a guest appearance on **The Porter Wagoner TV Show**. They have a new RCA Victor album titled "How Big Is God," the first release they've recorded with "Big John" Hall, bass for the quartet. Joining the Blackwood Brothers as pianist is **Dave Weston**, former music director and associate pastor of Evangel Temple in Kansas City, Missouri.



Blackwood Bros.

Also announced by the Blackwood Brothers is the **Stamps Quartet Conservatory of Gospel Music** which will be held in Dallas, Texas June 6-25. Anyone interested in full particulars should write the school at P.O. Box 4366, Dallas, Texas.

"HEATHER and YON"



The star of the show, Eddy Arnold, is shown the first issue of Hoedown by the "first lady" of Heather Publications. Eddy sang a little song for Heather and they had a fine time in the dressing room before he went on stage.



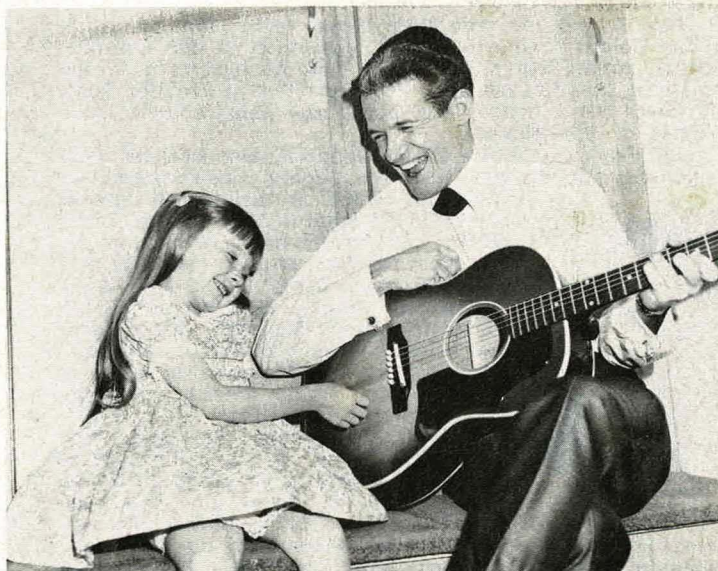
Heather admired Dottie West and her beautiful clothes so much that she had to give her a big kiss. They became great pals that evening.

On April 13th KLLK presented the "Eddy Arnold Concert" in Denver with guest stars Dottie West, Don Bowman and Jim Edward Brown. Your Hoedown Editor and family thoroughly enjoyed the show and little Heather was in her glory getting her pictures taken and talking to friends.

Eddy Arnold is one of the real "pros" in our industry and presented a polished show of country favorites, well balanced with popular standards. The three supporting stars carried the first half of the show beautifully and were an excellent showcase for the stars of the evening.



Handsome Jim Edward Brown let Heather watch him put his stage makeup on and then Heather told him all about her dolls and kindergarten.



Country Music's inimitable clown, Don Bowman, had Heather in stitches. He was teaching her to play the guitar (?) and she just howled when he said, "Any other chord you'd like to hear while you're playing?"

FROM LIFE TO LEGEND PART 2

by Jerry Rivers

That Friday evening in July of 1949, I suddenly found myself in a peculiar position. In ten minutes I had changed from the category of a local square dance and schoolhouse musician to the fiddler for Hank Williams, currently America's number one Country Music record seller.

I was a non-union musician, still expected to be available for daily morning and afternoon radio programs in Nashville. I asked Hank when I would start and his reply really got me to thinking. "Two other boys are ready and Don Helms, my steel man, will come in from Alabama tomorrow. We'll work the Opry tomorrow night and leave right after the Opry for a tour up through Ohio. So, why not start right now?"

I explained my situation and told Hank I'd do my best to be ready by the following afternoon. I immediately made arrangements for someone to take my place on the local radio shows, and Hank met me at the musician's union the following morning to have me enrolled through the normal procedure. He brought along a uniform that fit me pretty well with a little tailoring and Saturday afternoon I met Hank and the other boys at the WSM studios.

Hillous Butrum, our bass fiddle man, was an old friend. He was a local boy and we had worked together before. For the first time, I met Don Helms and Bob McNett. Bob was a Pennsylvania farm boy who had played electric guitar with Hank in Shreveport, Louisiana. He was one of the nicest guys I ever knew . . . morally very strict, and he played the most commercial country guitar I ever heard. Don Helms had worked with Hank when they were both very young in and around Montgomery, Alabama.

I recall Don telling me how he first came to work for Hank Williams. He was working with a band in south Alabama and around Panama City, Florida, when he heard that Hank was forming a new band in Montgomery. So he and the other boys went to Montgomery and, after inquiring, they met Hank on a downtown street and made him a proposition. Hank said, "Follow me," and walked straight to a nearby pawn shop, bought four blackjacks which he passed around to the boys and said, "If you're going to work for me in the joints I work, you'll need these." He hired the whole band.

After living in Nashville all my life, I walked into the Grand Ole Opry that Saturday night through the backstage door for the first time. The unorganized, noisy backstage scene at the Opry is amusing to the observer, but extremely unnerving to the newcomer. Like the observer, you wonder how any semblance of order can take place on the stage out of all the apparent disorder and confusion backstage, but as a musician you know that you must be a part of the action on the stage. It usually takes several weeks to learn that the old stage manager, Vito Pel-

lettieri, turns the backstage turmoil into the country's most successful and entertaining stage and radio show.

Actually, the procedure is simple. You merely look at the "log" posted on the dressing room wall and find the first thirty-minute segment you're on, then you simply observe who you follow on that segment. After originating the order of performers on the log, Vito just stands by backstage to be sure the next performer in line is ready, or occasionally to warn the preceeding act in the event of unavoidable delay or absence. In a short time all of this becomes routine, but the first night on the Grand Ole Opry is one night you never forget.

Perhaps my first night on the Opry was more special than that of many others. We walked onto the stage behind Hank Williams with a thundering applause from the overflow summer crowd in the Ryman Auditorium. Don Helms and Bob McNett played the introduction to "Lovesick Blues" and Hank was never in better form. His long, thin legs buckled as he closed his eyes and yodeled the lonesome breaks that probably made his old blues number the tremendous hit that it was.

As a boy, Hank sold peanuts and shined shoes on the public square in Montgomery, and he had learned the basic tune and lyrics of "Lovesick Blues" from an old Negro named "Tee-tot" who sat on the street corner singing and playing his guitar. I could not then, nor can I yet understand the almost uncanny power Hank Williams held over his audience when he performed at his best.

I cannot remember how many times Hank returned to the microphone to quiet the uncontrollable audience only by singing the last few bars one more time, and I believe the roaring applause continued for at least five minutes after we finally returned to the dressing room.

As we rolled out of Nashville in Hank's long, blue Packard that night I sat quietly in the back seat, knowing I had changed. In those few moments on the stage of the Grand Ole Opry, watching Hank perform, and watching the audience respond, I regained a humility I had lost somewhere along the line. I believe all musicians and entertainers go through a stage, although they may be very much amateurs at the time, when they feel they are the best and could improve very little. I knew then there are some things that some of us have and some of us don't have. At that time I knew Hank Williams was earning the title of his true christened name, King Hiram Williams.

Now we were on the road beginning the first Grand Ole Opry show tour for me — the first of many tours that would eventually take us to every major city in the United States and Canada. I can't recall the first show date we played, but I know that

Springfield, Ohio, was one of the first dates I worked with Hank.

We stopped in Cincinnati and visited Nelson King, by far the most popular Country/Western DJ in the country at that time. Nelson had a nightly show on WCKY, the powerful Cincinnati station which featured the most accepted Country Music popularity chart called the Hillbilly Hit Parade.

I remember that Nelson took us to his home and played Hank's records on a brand new type of console phonograph which reproduced the recorded sound like we had never before heard. It was called "High Fidelity." It didn't do much for the big 78-RPM records still being sold in the record shops, but the new little 45-RPM records with the "big hole" sounded terrific. Radio stations had started using the little 45 records, and the trade magazines were saying that these new discs would soon be marketed to the general public since they produced better sound and stored easier.

In Hank Williams' first recording days there were no professional recording facilities in Nashville. Hank's first records were made for the Sterling label and were recorded in WSM radio's studios. Other artists like Roy Acuff, Ernest Tubb, etc. were going to New York, Chicago and other areas to do their recording.

Later, when MGM Records bought Hank Williams' recording contract, the Sterling releases were re-released on MGM and Hank then recorded one or two sessions in Cincinnati. In recent years I have run across several fans who are frantically trying to locate some of Hank's first 78-RPM releases on the Sterling label. Although the same recordings are available on MGM, some fans feel that the scarcity of the Sterling 78's makes them valuable collectors' items. Some of the songs on the original releases included "Move It On Over," "When God Comes To Gather His Jewels," "Never Again Will I Knock On Your Door," and "When the Pale Horse and His Rider Go By."

Bear in mind that I started working with Hank Williams after "Lovesick Blues" was released, and Don Helms had left Hank in Montgomery several years before to go into military service and therefore had not worked on the early recordings. The first fiddler to work on the records made in the WSM studios was Skeeter Willis with the Willis Brothers now on Starday records and the Grand Ole Opry. Other fiddlers on the early records were Chubby Wise, Dale Potter and Tommy Jackson. Don Davis and Jerry Byrd did most of the steel guitar work.

By the time Hank was ready to record a follow-up to "Lovesick Blues," Nashville's first professional recording studio had been installed in the old Tulane Hotel at the corner of Eighth Avenue and Church Street. There is now a parking lot where the Tulane Hotel once stood, and for whatever sentimental value it may have, my home in suburban Hendersonville contains used brick salvaged when the Tulane was torn down for the expressway.

This first recording studio was called Castle Recording Co. and was primarily operated by the part-time services of WSM engineers. At the time, drums

were unheard of on Country Music records (and not allowed on the Grand Ole Opry) so an extra rhythm guitar was employed for the basic rhythm and tempo. Pianos were about as scarce as drums, but Fred Rose, Hank's publisher and recording advisor, would occasionally play piano rhythm along with the guitar and this was so successful that Owen Bradley was later employed for piano rhythm on all of Hank's sessions.

Owen Bradley was then pianist on WSM's staff orchestra, and since the only piano usually heard on Country records around that time was by Moon Mulligan, Owen got the nickname of "Half-Moon" from his associate musicians in Nashville. Owen later became director of WSM's staff orchestra and subsequently built Bradley Studios on Sixteenth Avenue, paving the way for the establishment of the Music City area in Nashville. Bradley Studios was eventually sold and is now the Columbia Recording Studios which still retains part of the original building.

From the time we left Nashville on our first road tour with Hank, I found that he was constantly working on new songs in the car, in the hotel, or backstage at the auditorium. The hard road life and traveling was made more bearable for us by constantly bugging Hank when he was frantically hunting rhyming lines for his songs. I recall Hank asking, "What's a good line to follow 'One day I passed you on the street'?" Don answered, "And I smelled your rotten feet." This slowed progress on one of Hank's big hits.

Another first for me was when we went to Castle Studios with Hank Williams to record "Long Gone Lonesome Blues." It was my first professional recording session. While not playing, I watched through the double glass partition and saw the large acetate disc turning on the lathe, the diamond stylus cutting a circular groove, and the wax hair-like thread being sucked into the vacuum machine. One mistake and the big expensive disc went into the trash can. What would the engineers have given for just one little tape machine that most of us now have in our homes?

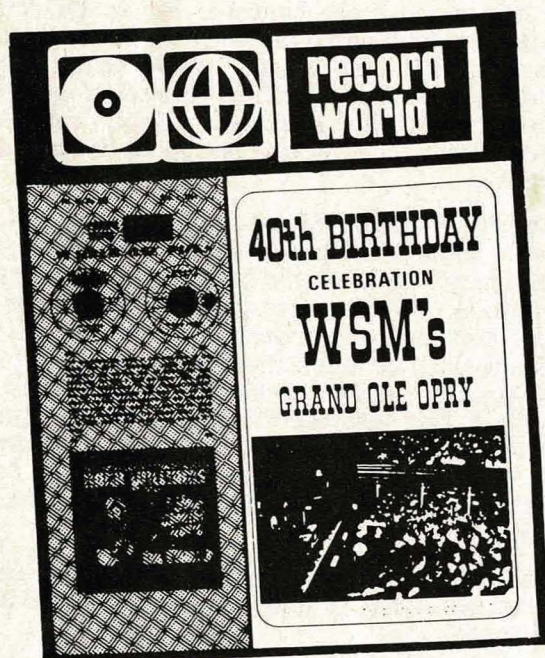
"Long Gone Lonesome Blues" went straight from the cutting stylus to Number One on the Hillbilly Hit Parade.

Continued next month



Left to right: Hillous Butrum, Bob McNett, Hank Williams, Don Helms and Jerry Rivers. Photo taken in Hank's home in 1949.

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THE DUKE OF PADUCAH

44 YEARS IN COUNTRY MUSIC



At his office desk, Duke dodges the daily deluge of correspondence long enough to pose with "one of my favorite reference sources." The banjo in the foreground gets a couple of hours workout each day from the Duke, who has recently taken up lessons again.

Country Music's Duke of Paducah (Whitey Ford) makes the transition from Beau Brummel to barnyard buffoon as nonchalantly as Batman ever did. In 44 consecutive years of show business, he has done the turn-around from fact to fiction often enough to confuse his most ardent fan.

On May 12, this grand ole gentleman of the stage celebrated, simultaneously, his 65th birthday and 44th year as an active entertainer . . . and he's going just as strong now as he ever has before. At a time when most new 65-year-olds are anticipating their first Social Security check, the Duke is busy making preparations for "The Duke of Paducah Show" which will work this summer's outdoor and carnival circuit and feature such luminaries as The Duke, Red Sovine, Delores Smiley, Vonnice Dean and Gary Van and the Western Caravan.

Hoedown was privileged to meet with The Duke recently and focus our attention on his stage wear: a beat-up pair of shoes, a crumpled, dusty hat and an undersized, overpatched suit which he has parlayed, over the last 44 years, to a career of fame and fortune.

In 1930, Duke bought his first olive-drab outfit in a store in Plattville, Wis. He recalls the day (as he does most things) with clarity and humor: "A friend and I went into this store to browse

around between shows and we came upon this rack which had had the same clothes on it, undisturbed, for 12 years. They were selling for \$5 each and, all the time we were looking about, the store's proprietor never once looked up from his checker game until it was time to ring up the sale."



A close-up of the Duke's get-up shoes (circa 1933) literally bursting at the seams from 33 years of barnstorming and a "thread by thread" reconstruction of his famous suit, originally purchased three years before the shoes for \$5 off a rack in Plattville, Wisc.

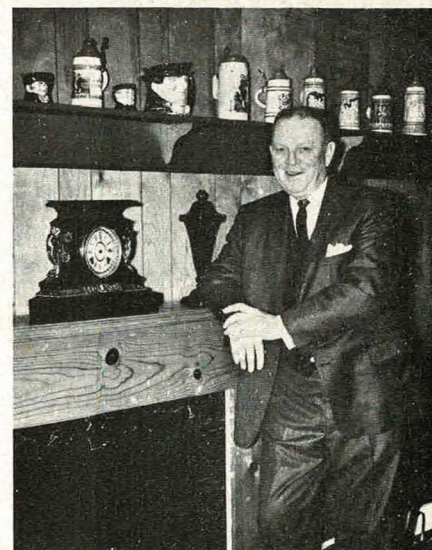
Duke ended up with two of these "rack jobs" and wore them "pieced and patched" for the next 19 years before having copies made. The suit shown in this feature is one of the two originally purchased and will find its way, as a gift of, The Duke, to the Country Music Association's soon-to-be-completed museum. Incidentally, with the original outfit Duke donned a derby, changing over to the flat, crushed hat at a later date.

The famous footwear came three years later, in 1933, at which time Duke was Master of Ceremonies for The Gene Autry Show. They were performing in

Chicago where, one day, Duke and another crony went sight-seeing in the city's pushcart district. The shoes were purchased off a cart, more-or-less as a joke, but proved to be such good conversation pieces and laugh-getters on stage that they were soon adopted as standard wear along with the suit and hat.



A life of being "just a jester" has many compensations, not the least of which is an old trunk crammed with memories of happy years. Here the Duke fondles his favorite footwear for HOEDOWN'S photographer.



Looking every bit the prosperous country squire that he is, Whitey Ford greets HOEDOWN'S reporting team in his favorite room, a pine-paneled den marked by a spacious fireplace and masculine memorabilia.

On the Side: LIGHTNIN' CHANCE

If you've never visited the Grand Ole Opry but have listened to broadcasts of America's oldest continuous radio show, chances are you have wondered about the voice in the background shouting comments to the audience, evoking peals of laughter. We shall now remove any mystery concerning the Grand Ole Opry's Clown Prince: Neighbors, meet Lightnin' Chance.

As industrious as he is personable, Lightnin' is a staff bass man for WSM, is in heavy demand for recording sessions on Record Row, and keeps busy in a full-time capacity as an associate of Cramart Music Company. Despite his never-ceasing comings and goings, Lightnin' always has time to stop and chat with anyone who cares to say "howdy."

Since coming to Nashville from Memphis in 1949, "Ol' Light" has witnessed a tremendous upsurge in the Country Music industry, but maintains that the basic down-home atmosphere of the industry has remained; thus, Country Music has changed enough to appeal to more people but has not changed so much that the old-timers don't recognize it.

Lightnin's background prepared him well for a life in the ever-growing world of Country Music: his father was one of the finest tenor banjo men on the vaudeville circuit and his early life was, of course, centered around music.

World War II saw him at the Naval Conservatory of Music as a bass horn player in the United States Navy Band. Returning to Memphis after his military duties were completed, Lightnin' began developing bass techniques as a sideman for Eddie Hill. Our Clown Prince of Country Music City considers Eddie Hill as one of the very best performers in Country



Lightnin' Chance, with a whimsical expression on his face, is the man responsible for the many outbreaks of laughter each Saturday night on the Grand Ole Opry.

Music and attributes his stage performance knowledge to him.

A survivor of many long hard miles on the road and enough car wrecks to give an insurance adjustor an ulcer, Lightnin' now limits his musical activities to Music City, but "active" only partly describes this bustling baron of the bass fiddle. Wherever Lightnin' is is always "where the action is" and there seems to be no let-up in view.

His dreams include a cattle farm and pecan grove in northwest Mississippi and, of course, a continuation of his present role in Country Music. He told us recently that his way to get the most out of life is to set his goals so high that they are impossible to reach, so he will have something to keep working for as long as he is in this world. His major goal is to do everything possible to help the growth of Country Music.

"Country Music is my life, Man, and I'm going to do everything I can to help it as much as it has helped me," he promises.

So, Neighbor, when you come to Nashville to see the Grand Ole Opry, keep your eyes on the funny man with the gray crew-cut and the bass fiddle — he deserves being seen.

Farm Wife's Window

by Ethelberta Hartman

REMEMBER WHEN?

Mail order catalogues had fascinating pages showing all the wonderful things you could get for one penny, two pennies and so on up to 10 cents?

Everyone in the family used the same comb, made from horn, and it was kept in a fancy wall pocket with mirror so you could slick your hair just right as you rushed by it for the horse and buggy and a date?

All the girls wore high button shoes?

A button hook was as necessary a household implement as a match?

There was no such thing as a "teen-ager"?

You had to beat the carpet with a wire whip until there were blisters on your hands and real dirt on your face?

Kerosene mantle lamps were so bright Grandma feared for our eyesight?

You and your brother would clean up a whole Kuchen with sour cream and sugar on top when you got home from school?

Baby chicks were brooded in low, square coops with bottles of hot water to keep the chicks warm?

When Grandma graduated to kerosene for the heat and the chicks looked so funny all covered with soot?

Anyone who could keep time and made a fiddle squawk made the music for dances?

Ice houses were in common use to preserve some of winter's cold for summer Mint Juleps and lemonade?

A well dressed young man had one wool suit that he wore year round?

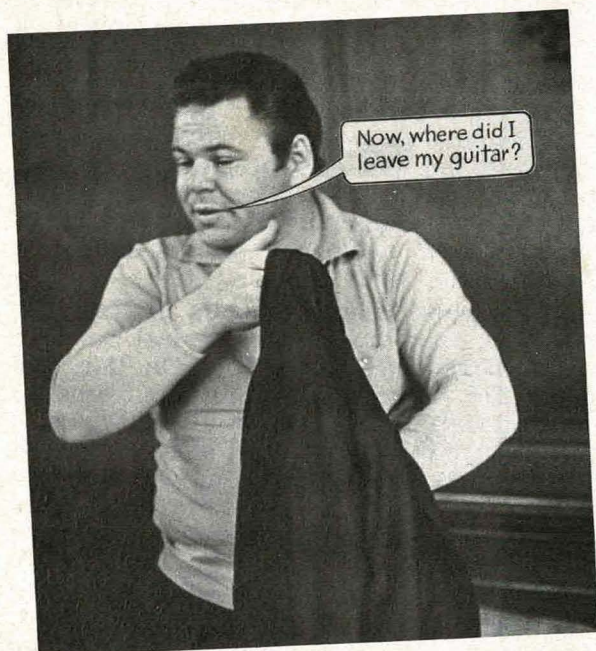
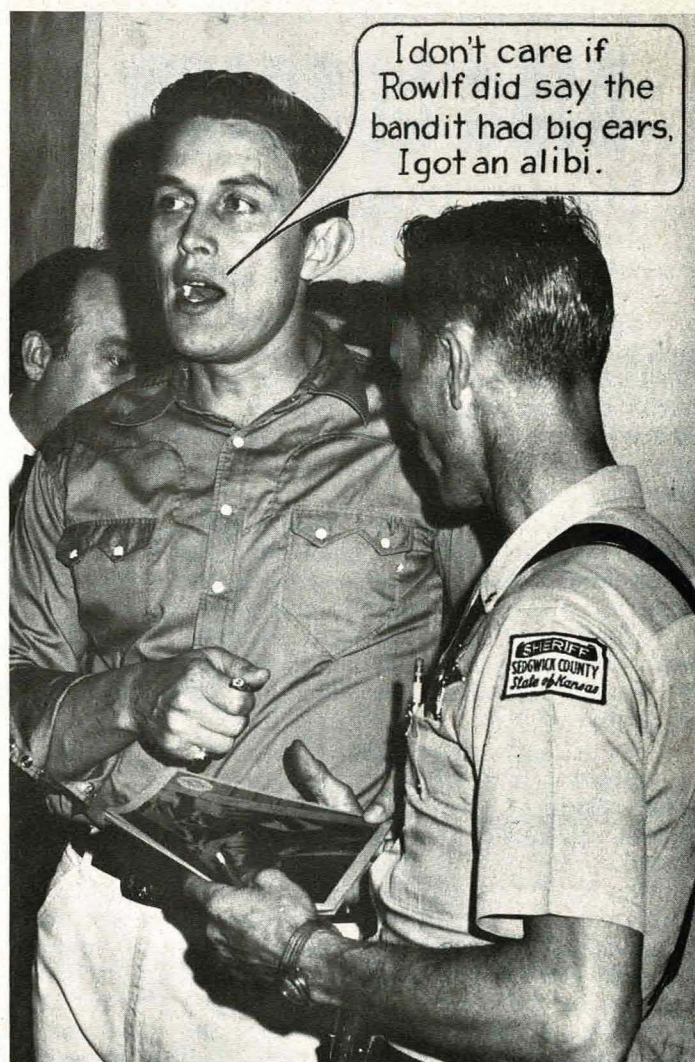
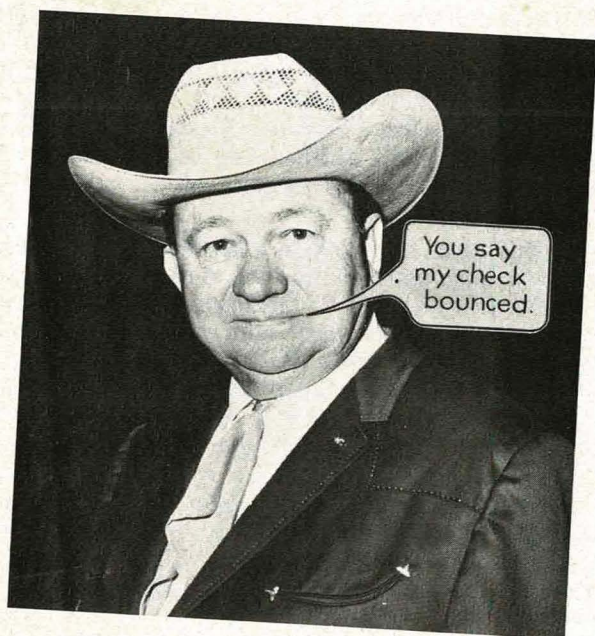
The more daring of the young men wore white or ice cream pants with or without jackets for Saturday night?

No marriage was considered consummated until the happy couple had been Belled or Chivareed by at least one crowd of so-called friends?

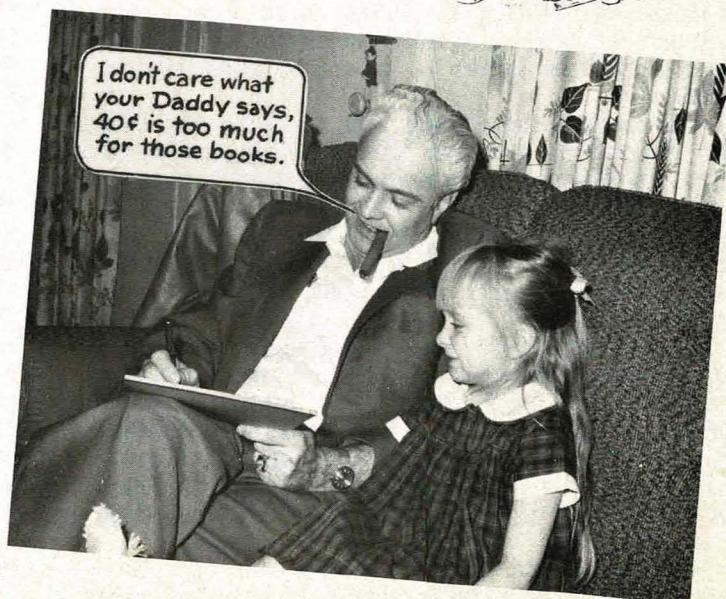
A canvas balloon was inflated with hot air from a fire built under the canvas?

Onions were hung over the door to ward off disease?

Oatmeal and graham were just about all the cereals Grandma had to cook for breakfast?



FUN WITH PICTURES



DISC'CUSSION

FILLING IN THE RECORD

by Ed Kahn

As soon as one utters a word of complaint against any of the modern sounds in Country and Western Music he runs the risk of being labeled a purist and one who opposes change. Thus, for this review I have chosen a number of records that have been issued in the last few years to illustrate a number of points.

Last month I discussed change and pointed out that it must be within the tradition. I want to elaborate on this point and also develop the notion of integrity within the field of Country Music.

Change and innovation are essential to any art form if it is to remain dynamic. But if the change is too rapid or outside the tradition, then it serves no useful purpose.

An example of a modern Country album that is extremely well done is "Together Again / My Heart Skips A Beat" (Capitol T 2135) by Buck Owens. Although there are a few older country songs on the record, over half of the material is written by Owens. Nevertheless, the album is in the mainstream of "hard" Country Music. There are no gimmicks. The sound is a modern Country sound and relies on good musicianship and material rather than on special effects. The notes on the album tell us nothing about either the artist or the selections. Certainly an album of this musical caliber should give us personnel at the very least.

Another excellent singer is George Jones. Although his singing is always fine, his choice of material and his accompaniment are often spotty. The album titled after his successful single, "The Race Is On" (United Artists UAL 3422), well illustrates this kind of contrast. The title song is beautifully put together, with the striking unaccompanied intro followed by tight arrangement throughout. "It Scares Me Half to Death" is marked by clever arrangement, with extremely successful use of both dobro and steel guitar — a combination seldom heard.

But despite these highlights, the album is in a sense marred by over-arrangement. It seems to me that a good Country performance is like any other good artistic product — it should say as much as possible with the least possible effort. Thus, the record which can say the most with the least use of chorus, flashy extra instruments and the like is the best.

And accordingly, when we compare the Jones record with the Owens disc, the contrast becomes clear. In many ways, Jones' vocal styling is more interesting than Owens', but the overall performance of the Owens band is more appealing. If George Jones had as consistently tight a band as Buck Owens, I would find him even more exciting than he is.

But does this mean a chorus and numerous instruments are bad? Certainly not. One of the most

exciting performances to be released in the last few years is Stonewall Jackson's "I Washed My Hands in Muddy Water," contained in the album "Trouble and Me" (Columbia CL 2278). This is one of the best examples of the blend of Negro and white tradition as well as the skillful use of a number of instruments like the electric organ and an extremely bluesy electric guitar.

It is this kind of growth, marked by merging of traditions and tasteful use of new instruments and sounds, that keeps a tradition growing and developing. Despite the new sounds presented on this cut the performance is definitely country.

Though this performance is outstanding the album is not consistently of this high quality.

"State Side" attempts to give the feeling of Japan, but it misses the mark by a long shot. But we cannot expect albums to be made up entirely of successes. As a tradition grows, it will ultimately make failures as well as successes. The only way to prevent failure is to resist the challenge of growth and development.

It is a shame that the notes to this album tell us so little about the songs or the performances. I, for one, am intrigued by such imaginative record production and would like to know more about the session. After all, it isn't every day that an electric organ and Chicago blues guitar are skillfully blended into a country sound. Where did the idea originate? Who knew the song? Who were the musicians? These and other questions must be answered if the record industry is to make good on its obligation to the Country Music fan.

One of the most talented singers in Nashville is Loretta Lynn, who traces her musical heritage back to Kitty Wells and Molly O'Day. On "Mr. and Mrs. Used To Be" (Decca DL 74639), she teams up with veteran Ernest Tubb to do an album which is filled with contrasts. Though the album takes a couple of listenings before we can adjust our ears to these different singing styles, the venture is generally successful. The notes by Tubb tell us about the session and how it came about.

Columbia has begun to reissue some of its early Flatt & Scruggs material. "Kings of Bluegrass Volume 1" (Harmony HL 7340) contains ten of their early Columbia cuts. It is interesting to listen after so many years to Lester Flatt's high voice of those days. And the sparkling banjo of Earl Scruggs is truly exciting. But despite the excellent music contained on the disc, we are provided with absolutely no information regarding these sessions. Instead we are given pictures of twelve other inexpensive Harmony reissues.

It seems to me that if the material is important enough to reissue, then we should at least be told that it was originally recorded between 1951 and 1954. To the bluegrass fan this material is extremely important for the personnel changes of this period show the development of the band into virtually the group that Flatt and Scruggs have today, with Buck Graves' absence the most notable difference. But even a hundred words would have made this release so much more important. If the same care were given to the back of the album as is given to the fine cover by Thomas B. Allen, we would certainly all benefit.

Another interesting bluegrass album of several

years ago is "Rose Maddox Sings Bluegrass" (Columbia T 1799). Certainly Miss Maddox is one of the most talented female vocalists in the business and her performances are up to her usually high standards. And the accompaniment is by a number of top bluegrass musicians including Bill Monroe, Don Reno, and Red Smiley. The unsigned notes do give a fair amount of background information on the session and the songs. But the strangest thing about the album is that there is the occasional use of the steel guitar. Certainly the steel is a wonderful instrument in some contexts, but in this case it tends to detract from the otherwise outstanding performances.

We must make it clear that our rejection of the steel guitar in this context is merely a matter of what we feel is within the tradition. Bluegrass has been a non-electric sound since it has congealed as a style. In the late 1940's, for instance, Shannon Grayson, recording for King, used an electric steel. His records, like Rose Maddox, were marred by this sound. There is certainly no reason why innovation of this sort should not be attempted, but in this case I feel that the total performance was hurt by the inclusion of the electric sound.

The honkytonk fan will not be satisfied by this bluegrass record just because the steel is used. And the bluegrass fan will be disappointed that the electric sound has been included, so rather than increase the audience, the audience is limited to those who like both bluegrass and the sound of the electric steel.

A recent single deserves comment. One of the things which we must constantly strive to maintain is the integrity of the artist. Musicians die, but they leave their music behind for future generations to hear. It is our obligation to make sure that their sounds are preserved as they recorded them. MGM has recently broken this trust with the release of "You Win Again" / "I'm So Lonesome I Could Cry" (K 13489) by Hank Williams. These two songs have been in the MGM catalog for some time, but now they have been overdubbed with a chorus and modern accompaniment. Skillful as the new editing is, at a couple of places we can still hear the steel guitar of Don Helms.

Of course there are times when gimmick records are released, but these have usually been clearly identified and marked as such. For instance, several years ago RCA issued some Jimmie Rodgers material which had been overdubbed by Hank Snow's band. And most recently MGM released a Hank Williams and Hank Williams, Jr. package. I didn't find the record particularly interesting, but again I wasn't offended by it. In this case, however, I feel that somehow we are being denied the music of Hank Williams, and that Hank Williams is being denied the respect which he earned. Nowhere on this new single is there any indication of what has happened.

No amount of rationalizing that Williams will gain new exposure and become real to a whole new generation will justify this essential lack of respect for a man and his music. The modern accompaniments, appropriate enough in other contexts, simply are out of character with the music as Williams recorded it. His musicianship was and is great and must be respected in his terms.

Each month we will be reviewing records on these pages so be sure we are on your mailing list for all releases. Send one copy to HOE-DOWN, 3285 So. Wadsworth Blvd., Denver, Colorado 80227. At the same time send copies to Ed Kahn, John Edwards Memorial Foundation, Folklore & Mythology Center, U.C.L.A., Los Angeles, Calif. 90024

Reviews by Ray Taylor

God's Hand In Mine — Slim Whitman — Imperial LP 9308

Being one of the people still believing in God — and talking about Him with no fear of reprisal, I like this album. It is easy to see Slim at the ole country church doing it, too. If you like Slim, you'll like this . . . but don't let your children take it to school.

Tex Williams — Voice of Authority — Imperial LP 9309

If the size of the voice fit the frame of the man, we would lose this guy to pro basketball, and that would be a loss! Top to bottom, side to side, this is music. It flows from the depths of a fine fellow who sings my kind of song. Tex defies imitation . . . but after all he should . . . he's the voice of authority.

Bryant's Back in Town — Jimmy Bryant — Imperial LP 9310

And it's about time. I got so excited with this collection of just plain good guitar work I got it half wore out. And pretty soon I'm gonna turn it over and wear out the other side. If it's guitar sounds you crave . . . this has to go in the bin. It's been a long time coming, but well worth waitin' for.

I Just Came To Smell the Flowers b/w I'm a Long Way From Home — Porter Wagoner—RCA 47-8800

The guy is a long way down in the dumps on the flower side, but I go the flip side for true feelings. Instead of being a long way down he's a long way away. To you this may seem like a trivial amount of difference . . . and here it may sound slight . . . but you better be safe and check the record . . . see what I mean?

The Tourist b/w Angels Don't Lie — Wynn Stewart — Capitol 5593

Women of a questionable nature hold forth on both sides of this disc. On one side it's with a gal he's with — at least part of the time. Flip this over and there you have a wanderer looking for some action and instead finds a memory — one that he's not completely shed of — and can't seem to. As usual with Wynn's sounds . . . good steel work.

Country Favorites — Willie Nelson Style — RCA LPM 3528

"Cousin Willie" comes on strong with an assortment of standards mixed with others to make even the most ardent fans flip. The one and only Willie vows all over the place here. You may hum along, but only after much will you sing along . . . for the style is "patent pending," as he alone can. Beg, borrow, steal or buy — but get in on country favorites with "Cousin Willie."

Wandering Boy b/w I Feel a Fool — Earl Scott — Decca 31931

This seems to follow the pattern of success for Earl, but it doesn't have the punch of the others. Oh, no doubt we'll hear it quite often, for he does get around. But for the big sound . . . next time?

Country Music Hall of Fame and Museum

In March, ground-breaking ceremonies were held in Nashville for the Country Music Hall of Fame and Museum. Governor Frank G. Clement and CMA President Bill Denny officially sealed a Time Capsule in the foundation of the building. Signing the two-foot scroll were trustees of the Country Music Foundation, many community leaders, directors of the CMA and others attending the function. Senator Ross Bass, Nashville Mayor Beverly Briley and Mrs. Richard Fulton assisted in troweling the capsule into wet cement.

Members of the Country Music Industry have contributed more than \$310,000 toward construction of the Hall of Fame, which is to be built in Tony Rose Park, and community leaders have been spurring a drive for \$350,000 to match the industry's contribution.

No one was happier to see the physical beginning of the establishment of this Country Music shrine than your *Hoedown* editor because he has "dreamed" this idea since 1958 when he first proposed building a Hall of Fame and Museum at Verona Lake Ranch, the Country Music park he was then operating in Kentucky.

In the 1966 *Country Music Calendar*, published by Heather Publications, it was stated on the January 13 date: "On this date in 1961 Thurston Moore sent a proposal to the industry for the establishment of a Country Music Hall of Fame and Country Music Museum."

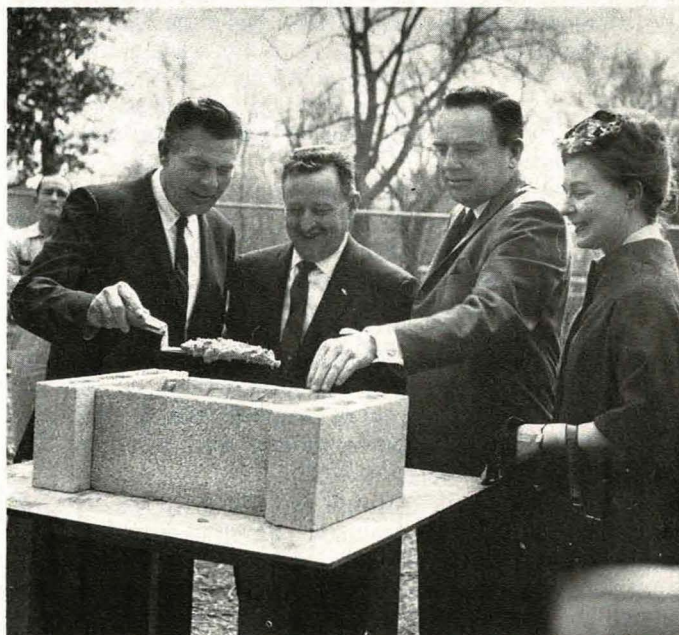
Many people have asked about Thurston Moore's original proposal.

In 1960, after selling Verona Lake Ranch (without building the Hall of Fame and Museum he had planned there), and moving to Denver, Thurston Moore published the 10th Edition of his *Country Music Scrapbook*. To promote his publications he began printing a newsletter called "Program Chatter" which was mailed weekly to DJ's and people in the Country Music trade. Here is the text from the issue dated January 13, 1961:

(DJ'S: If you like this idea perhaps you can find time to present it to your listeners for their reaction. I would like to have your ideas on it and any mail you receive about it from your listeners.)

COPY: Thurston Moore, publisher of THE COUNTRY MUSIC SCRAPBOOK, has sent us a proposal for the establishment of a "COUNTRY MUSIC HALL OF FAME" and we would like to have your ideas and reactions to it.

Mr. Moore feels that a lasting and permanent recognition for the "great" Country Music artists should be established in a central location in a HALL OF FAME and in connection with it a COUNTRY MUSIC MUSEUM be created. Country Music and its related styles of music are enjoyed by millions of people everywhere . . . such stars of the past as Hank Williams and Jimmie Rodgers are immortalized in our memories but many others who have gone by are soon forgotten. Wouldn't it be fitting to have a permanent COUNTRY MUSIC HALL OF



Mrs. Richard Fulton, Governor Clement and Mayor Briley look on as Senator Ross Bass puts cement into the foundation blocks for the Country Music Hall of Fame and Museum Building.

FAME and MUSEUM in one place which people could visit and reminisce about the GREAT ARTISTS and see a collection of interesting objects pertaining to all phases of Country Music, its History, its activities in allied fields, its performers, etc.?

I'm sure you are familiar with "the" HALL OF FAME in New York City, which has become a national shrine. Great Americans are immortalized there, five being selected each 5th year by over 100 leading American men and women, representing every state. There is also a COWBOY HALL OF FAME with headquarters in Oklahoma City, which honors great cowboys, rodeo stars, etc. In addition there is in progress right now in Hollywood a movement to establish a HALL OF FAME of Hollywood greats; the first to be immortalized with a bronze bust is to be Gary Cooper. So why shouldn't we have a COUNTRY MUSIC HALL OF FAME?

Our National HALL OF FAME in New York only honors those Americans who have been dead for at least 25 years. Needless to say there are only 3 or 4 Country artists who are dead that might be eligible, according to Mr. Moore, in the early stages of the proposed COUNTRY MUSIC HALL OF FAME. It is his strong conviction that the qualifications for any artist, living or dead, being eligible should be extremely high and selective. If it is not, it would soon lose its strength of greatness and importance to those who love Country Music. Mr. Moore feels that in addition to the stars who are dead that should be included, there are probably no more than 5 or 6 presently living that should be included in the beginning, with others to be added perhaps yearly, as they are nominated and selected.

As the features of the MUSEUM, practically every artist of importance in Country Music could be represented with some personal object or material about him. There could be included an endless number of items that would be of great interest to Country fans everywhere. As examples, wouldn't you like to see the original manuscripts of Hank Williams' songs, some personal object of the late Jimmie Rodgers, and what about that famous hat of Minnie Pearl that may some day be left for posterity . . . and Roy Acuff's fiddle and bow, and Grandpa Jones' suspenders, and who wouldn't like to see one of Roy Rogers' western suits, or one of Chet Atkins' guitars, and what about a string tie that was worn by the great Eddy Arnold . . . and what would be more interesting to fans than to see some of the stars' awards, plaques and "gold records" for their million record sellers? I'm sure each of you has something "special" you would like to see from your favorite in a COUNTRY MUSIC HALL OF FAME and MUSEUM . . . if so, let me know.

Now, many of you are saying, where would this be if it were to be founded . . . perhaps I can never see it. I don't know where it should be founded . . . most people think of Nashville, Tennessee, when they think of the Capital or "home" of Country Music . . . but I'm not saying it should be there . . . what do you think?

However, Mr. Moore has given us one more proposal as part of his plan. It is this: that regardless where the HALL OF FAME would be established in a permanent building, there should be some system established whereas the contents of the MUSEUM could be transported and displayed at various times on tours throughout the United States and Canada. This could be very effectively done as part of traveling shows with artists, and if accomplished would certainly add interest to the shows and create more business for all concerned.

As we said before, this is only a proposal. I would like to have you, our listeners, write me a card or letter and give me your ideas . . . how do you feel about a COUNTRY MUSIC HALL OF FAME and MUSEUM . . . do you think there should be one established? If so, why? If enough interest is shown, the dream may come true . . . and you will have been a part of it. When you write, address your card or letter to me.

Many DJ's did read this original proposal over the air in 1961 and the response was as expected.

In Charlie Lamb's *Music Reporter*, dated January 23, 1961, an article was printed, headlined "Hall of Fame Would Immortalize C&W Best." The article stated:

DENVER — The immortals of the Country Music world — living and dead — would be given permanent and lasting recognition in a COUNTRY MUSIC HALL OF FAME and MUSEUM, according to a proposal originated by Thurston Moore, editor of the *Country Music Scrapbook*.

Moore suggests that manuscripts, items of clothing, music instruments, etc., of the C&W "greats" be collected and permanently displayed under one roof in a suitable location.

Letters began coming in from everywhere, from some suggesting that Thurston Moore wasn't the first with this idea (even though no one came forth with any evidence that any serious thought had been

given to such a proposal before).

So in the March 10, 1961, issue of the "Program Chatter," Moore reported:

In my January 13th Program Chatter I presented an idea for the establishment of a "COUNTRY MUSIC MUSEUM". Several hundred of those were mailed to practically everyone in Country Music, and the idea was received enthusiastically by many.

This past week I received a letter from Ken Nelson, President of the Country Music Association, Inc., concerning this idea, and I would like to quote a part of it: "Your ideas are most provocative and interesting and we agree with you that such an institution would be not only a great asset to Country Music itself, but also a fitting tribute to those who have done so much for it. We are happy and proud to see you, as a member of the Country Music Association, playing such an active part in the forward progress of the industry. We would appreciate greatly any suggestions, plans or ideas which you would contribute to us in working toward the establishment of this memorial."

Many of you with whom I talked about it, know I had this idea several years ago when I operated Verona Lake Ranch. At that time, I considered building a COUNTRY MUSIC MUSEUM as an attraction at the park and establishing a COUNTRY MUSIC HALL OF FAME in it.

If anyone in the Country Music field talked seriously of doing this before that I am not aware of it. However, it is not too important who originates an idea . . . the question is, if it has merit, who will carry it out?

Many good ideas and events have been started in Country Music, many of which continue. The Jimmie Rodgers Day celebration was a great event and should have continued. It isn't any one person's fault that it isn't, but its failure might well have been avoided. The annual Disc Jockey Festival is very successful and we are all grateful to WSM who foots most of the bill, but many wonder if it is really accomplishing all that it could.

Before 1953 I had the idea that disc jockeys should form an association and talked about that with many of you. I recall that Murray Nash and I discussed the idea at length back in '52 or '53. At the D.J. Festival in 1953, six DJ's approached me and asked if I would help them form an association. I said yes and with Bill McDaniel's help, we got plans formulated for their first meeting; I asked Bill to announce it at the luncheon that day. I then stepped out of the picture and, not being a DJ, had no further connection with the association formed.

The results of that association were unfortunate . . . I believe it could have been a great thing. However, because of that failure, the industry realized it needed a strong association to bind it together and promote Country Music for all, so the Country Music Association was formed.

When I presented my idea in January I hoped that the CMA would show an interest. I felt then that it should be this organization to establish it. If properly handled and promoted it can be done successfully and be everlasting. The big question I now ask CMA is CAN YOU AND WILL YOU?

Well, five years later our editor's question is answered. The CMA is doing it and we're proud that they have taken hold of many of the ideas pro-

COUNTRY MUSIC HALL OF FAME

posed in his newsletter in 1961.

Just recently the Country Music Foundation appointed Ed Kahn, Executive Secretary of the John Edwards Memorial Foundation, as Chairman of the Historical, Documentation and Data Gathering Committee. Giving talented and dedicated people like Ed Kahn, who has nothing to gain financially in Country Music, a strong voice in the directing and management of the historical records and archives of the Museum assures us that the rich heritage of Country Music will be preserved for the future.

Tex Ritter made one of the most profound statements during his term as President of the Country Music Association, when he stated in October, 1965, "The John Edwards Memorial Foundation at UCLA is doing the most important work today in the serious study of Country Music." Regarding the CMA's giving the Edwards Foundation money to continue its studies under the direction of Ed Kahn, Tex further stated, "This could be one of the most important decisions your organization has ever made."

We agree wholeheartedly with Tex and believe that Bill Denny, the present CMA President, does also.

We urge the CMA and the entire industry to support the John Edwards Memorial Foundation, and not to overlook the invaluable work they are doing for all of us. There is no more important research being done anywhere for Country Music and what it stands for and certainly no more dedicated people can be found in Country Music.

The most vital part of the Country Music Museum will be its library and historical archives, but unless it is properly managed by learned people with a keen insight into our past history and the trends of today, it will remain shallow and have no real significance.

In 1961 Thurston Moore challenged the CMA and he does it now: "Make sure the Country Music Hall of Fame and Museum isn't just a \$1,000,000 tourist attraction — work hand-in-hand with the JEMF, each doing what it is best able to do. Make funds and energy available to encourage scholarship and preservation of our Country Music heritage. An unused library is little better than a burned or buried library. If our Country Music history be lost, what we all are doing in Country Music today means nothing."



Seen here at the CMA ground-breaking ceremony in Nashville is Chet Atkins, Wesley Rose, Mac Wiseman, LeRoy Van Dyke and Stu Phillips.



Wesley Rose discusses the fund-raising campaign for the Museum with Governor Frank Clement of Tennessee. The State of Tennessee donated \$25,000 to the Country Music Foundation's building fund. In the background are Hal Neely of Starday and Mark Bates.



Applauding one of the speeches during the ground-breaking ceremony are Mrs. Roy Acuff, Mrs. Richard Fulton, Frances Preston and Mrs. Monique Peer Morris.



WSM's promotion and publicity director, Bill Williams, was one of the speakers at the CMA ceremony.

THIS 'N' THAT . . . Toronto's modern showplace, "O'Keefe Centre," which normally caters to the Shakespeare and Broadway type crowd, recently chalked up two firsts during a three night stand, on March 17, 18, 19. First, a Country Music performance was held for the first time in the theatre's six-year history; and second, the show was a complete sell-out, outselling names such as Belafonte and Broadway shows like "Carousel," "Sound of Music" and "My Fair Lady." The show for this winning affair was the "Johnny Cash Show," co-starring **June Carter**, **Tex Ritter** and the **Stallier Brothers**, with **Loretta Lynn** lending assistance on two of the three nights.



Diane Leigh

A drawing indicating a facsimile of "Grand Ole Opry" failed to stump the panel on a recent Canadian television quiz show, and to the enjoyment of quiz participants and viewers alike, brought on camera Cousin **Minnie Pearl** as Opry representative, who brought along a few stories about Uncle Nabob and other kin-folk from Grinder's Switch.

The cast of the "Country Music Hall," TV showstopper from the CTV Network, debarked on a cross country tour of personal appearances at the end of April, the first tour since the show started two years ago. **Carl Smith**, host of the TV'er, headlined the show and was accompanied by regulars **Roy Penney** and the **Maple Creek Boys**, **Diane Leigh** and other members of the cast.

NITECLUB NOTES . . . Canada's No. 1 artist, **Gary Buck**, of Capitol Records, is busy on the niteclub circuit around Ontario again. His Capitol discing of "If That's All You've Given" is going to the top of many Canadian charts. . . .



Would You Believe?

by Cecil Null

. . . **Minnie Pearl** has yelled "How-dee" 75,000 times in her career? Would you believe 50,000? Her newie on Starday, the answer to "Giddyup Go," has really got up and went.

. . . That Mr. Guitar, **Chet Atkins**, Victor's man in Nashville, is pickin' on **The Beatles**? And if you've seen Chet lately, you'd think he was pickin' on **Thurston Moore**, editor and publisher of this mag. You boys can always sell cough drops.

. . . That **Bill Carlisle** found out "what kinda deal it was," and decided it wasn't such a bad deal after all?

. . . That **Lindy Leigh**, Kash Records, has Old Hickory Lake just twenty yards from her swimming pool? Some people sure take to water. She told me to come out sometime and drop in.

. . . That **Porter Wagoner** has so many shows booked that he is going to need a stand-in? When he does "Skid Row Joe" he makes you believe it.

. . . That **Tex Ritter** told me that he could fill up a house quicker doing a show with **Johnny Cash** than he could with **Cecil Null**? I don't think Tex Ritter likes me.

. . . That **Johnny Darrell**, United Artists Records, had to get another record out before the wind died down? You talk about a pessimist — now he has one out called "Johnny Lose It All"!

. . . That **Buck Owens** has been "Waiting in the Welfare Line" for so long that they made him a buck private in the Salvation Army? And would you believe that **Buck Owens** and **Ray Charles** are "Together Again" at "Crying Time"?

. . . That, if **Roger Miller** has another year like the last two, he is going to start his own association, RMGAHGGA—Roger Miller Gives Away His Golden Grammy Awards. This boy has a living room, a bed room, a dining room and a Grammy Room.

. . . That **Warner Mack** is on his fourth straight hit with his new

Word comes in from Montreal that the night life is jumpin' country style around the big city. At this writing, the **Stolz Brothers** band occupies the stage at the Monterrey Lounge, the **Blue Angel** features the ever popular **Scotty Stevenson** and **Doug Triner**, and the **Hackamores** hold forth at the Times Square Cafe. Places such as the Wagon Wheel and the Golden Palace are now featuring our sound on a regular basis.

DJ DOINGS . . . Keeping tabs on Canadian talent in the maritime area is a guy named **Brian Sutcliffe** who is stationed at CHNS in Halifax, Nova Scotia. Brian makes it a habit to



Brian Sutcliffe

play an extra big serving of Canadian names among his daily listening quota and deserves a round of applause for his efforts. . . . **Bob Munn** is now located at CJOB-FM full timer at Winnipeg, while **Paul Revere** has moved from CHIC in Brampton, Ontario, to full time spot CFGM, in Richmond Hill. . . . Country DJ **Ron Kitson**, (formerly of CFGM) now spinning the discs stateside (Ohio), is the proud papa of a new baby girl who has been named **Connie Lynn**, namesakes being for **Connie Smith** and **Loretta Lynn**. . . . **Steve Glenn**, long-time favorite C&W spinner at CHOK, Sarnia, Ontario, has been honored with a feature story on his career which will appear in the June issue of Radio-TV Mirror. . . . DJ's everywhere across the country are hopping on a new release by RCA artist **Dick Damron**, his first outing in a year. Big side seems to be "The Night the Dice Grew Cold" while the flip side, "The Cumberland," is also making some noise in places.

That's all for this issue, but wherever you are in Country Music land up north of the border, be sure you let us know of your activities. Send your news to Fred Roy, *Hoedown Magazine*, Box 400, Station T, Toronto 19, Ontario, Canada.

one, "Talkin' to the Wall" walkin' up the charts? This boy has found a good place to fish and we hope they keep bitin', Warner.

. . . That the **Hardin Trio** has been "Tippy Toeing" so much that **Pete Drake** (the steel guitar man) has ordered ballet slippers for all of them? That's the way, Pete — keep everyone on their toes.

. . . That **Merle Kilgore** has won the "Green Toboggan" for bailing out of a Greyhound bus while in motion? The doctors don't know what it is, but "Baby, He's Got It"!

. . . That **Marty Robbins**, Columbia Records, is doing a TV series and also helping to do a full length color feature movie? Don't be surprised if Marty's name is on one of the entries at the Indy 500 someday; this boy really drives race cars.

. . . That **George Jones** finally figured out what he is, as his new song says, "I'm a People." When that George Jones sings a song he wrings every drop out of each word.

Remember, don't always follow the leader in heavy traffic — the guy in front may run a red light.

SO YOU WANT TO BE A SONG WRITER . . .

by **Hank Thompson**

"The Brazos Valley Philosopher"



It seems as though most everyone likes to write songs. This is only natural because most everyone likes to listen to songs. However, it's sort of like most all kids like to play ball, but few grow up to be major leaguers.

Being a song writer myself, and having two publishing companies, I have the opportunity to review an awful lot of amateur song writers' material. I have spent hours at a time listening to tapes, discs, and reading lyrics without finding any single piece of material worthwhile considering. On the other hand, in rare instances I have listened to several songs and accepted them all.

A good song is more than just idea, melody and rhymes. It is a strong idea, well and meaningfully written, rhymed and metered with an appropriate melody.

Making some lines rhyme is really no accomplishment at all. Page 1138 of Webster's Collegiate Dictionary has a "Vocabulary of Rhymes" (which I use quite often) in which you can find all kinds of words that rhyme. The accomplishment is telling an interesting and appealing story in rhyme.

To tell a story one must have a central theme or idea. One's conversation would be dull indeed if one hop-scotched from one topic to another with no thought or coherence. Yet the majority of works I review are exactly that. They are random words and sentences that when summed up have told absolutely nothing.

Another common denominator is the use of worn out and hackneyed words and expressions that have been so over-worked as to have no impact anymore. Phrases like, "sad and blue," "you went away and left," "you broke my heart in two" (usually spelled "into"), "my blue skies have turned to gray," "I love you so," "come back and say you care,"

"why, oh, why, little darlin'," etc. These have been used in many great songs, but by virtue of this should be avoided if one is to create something new and different.

The idea is the heart of any story around which the tale is told. If the idea is weak, it only follows that the story is probably weak. I have been told by aspiring writers, "I've just written a song but I don't know what to call it." Maybe that would be like George Washington at Valley Forge saying, "This is going to make a heck of a story for the history books, but I don't know what they're going to name it!"

As for melodies, few songs are strong enough musically to be appealing just as instrumentals. It has been said that no original melody can be composed today — it has already been done by the masters of the past. Considering that there are only twelve notes in the scale, this is quite conceivable.

However, much can be done with chord patterns, rhythm, times and tempos, phrasing, instrumentation, etc., that can lend new flavors to the same notes.

In summation, if you want to write a song, first get an idea. The fresher and more different, the better. Then stick with this idea. Do not wander away from it with abstract expressions. Expound your brainstorm as uniquely as possible, not as you have heard others do it. Do not waste lines with meaningless and irrelevant thoughts. Avoid the usage of cliches and worn-out words and phrases. Adapt a melody that fits the mood of the story.

In the final analysis, suppose you stopped a stranger on the street, and in narrative form told him the story in your song. Would he find it holds his attention and is interesting to him? Or, would he say, "So you want to be a song writer?" If so, wad it up and start over.

CHET ATKINS WA4CZD



Watching Chet send a message is his daughter, Merle, who is a student at the Memphis State University.

You'd think a guy like Chet Atkins would have enough to do without becoming involved in HAM radio, but "involved" he is and has been all his life.

His broadcasting brethren know him simply as WA4CZD, and hardly suspect that the call letters they bandy about are owned by one of the world's most famous and accomplished musicians. "HAM operators don't go into great details about names, professions and so forth," explained Chet, "but usually confine their conversations to weather, locality and radio procedure. When we swap first names, however, a lot of them recognize 'Chet' and then ask for records and autographed pictures."

As a result of a recent conversation with a family in the West Indies, Chet and his wife and the John D. Loudermilks went island hopping on their vacation and returned both relaxed and brown as berries.

The romance of amateur radioing has appealed to Chet all his life and, for the last four years, he's held the "general ticket" rating. This entitles him to the privilege of operating on all frequencies assigned to radio amateurs.

Chet's present operating rig (though not the one shown in this picture) consists of a Collins transceiver and Heathkit amplifier with a TR-33 beam. It's in operation most mornings and late afternoons on 15 meters.

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GOSPEL MUSIC ASSOCIATION BOARD MEETING

The third quarter Board Meeting of the Gospel Music Association was held at the Capitol Park Inn in Nashville, Tennessee, on April 4, 1966, at 2 P.M. Members of the Board present were Brock Speer, James Blackwood, Don Light, W. B. Nowland, Herschel Lester, Jim Myers, Juanita Jones, Jerry Goff, J. D. Sumner, Bob Benson, Pat Sonderman, Buzz Wilburn, Wes Gilmore, Harold Denn, and Darrell Rice.

The meeting was built around a 9-point discussion with the first point being the approval of a few new members. The second issue brought before the board was imitator groups: The most prominent imitator group is the USGMA in California. There are also other groups in Michigan and Ohio, but the USGMA is the most prominent. The USGMA is a profit-making organization and was discussed at length by the board regarding its validity. The goal of the GMA is to make it public knowledge that the USGMA is a profit-making organization and should not be joined.

A Nashville attorney, Larry Westbrook of Brown and Steltemeir, was selected to represent the GMA in legal matters.

Bob Benson is in charge of making some type of membership plaque suitable for hanging. The next GMA newsletter was discussed and the means of mailing it to DJ's with a letter was discussed at great length.

Also discussed was an all-out effort for NARAS memberships, which would be a great help to the Gospel Groups in the Religious category. A vacancy was filled on the board. Elton Whisenhunt of *Billboard* magazine has resigned the publications position and Roger Sovine of *Hoedown* magazine was elected to replace Mr. Whisenhunt.

The biggest event discussed was the formation of a committee made up of Don Light, W. B. Nowland, Wes Gilmore and James Baldwin for a live show to be held to raise money for the GMA. The site for the show would be in a generalized area, encouraging all groups to come and donate time for the show. It is anticipated that several thousand dollars would be made — enough to open and run the GMA Office for 1967.

In summation, the meeting accomplished a great deal and was most helpful in furthering the goals of the GMA.

THE CHAIRMAN OF THE BOARD HAS NEARLY 40 YEARS EXPERIENCE

The Chairman of The Board of the Gospel Music Association must have a certain amount of experience. This year the Gospel Music Association elected a man with the qualifications to fill any prerequisite in any area that might be required. That man is Mr. Brock Speer of the singing Speer Family.

Brock Speer is a youthful-looking 45-year-old man whose past in Gospel Music goes back nearly 40 years. Brock has been singing with the Speer Family since the 1920's when he was singing with Mom and Dad Speer as a tot. I think you will agree that some 40 years of experience is enough to give him a vast knowledge of the entire Gospel Music industry.



Brock Speer

Brock is also a graduate of Trevecca Nazarene College of Nashville, Tennessee, and received a master's equivalent in theology at Vanderbilt University in Nashville. Brock is a qualified Nazarene minister, but has never actually been in the pulpit. He has always been active in group singing with the Speer Family and we would imagine that's just where he will stay.

Brock is an accomplished guitarist and can be seen in the recording studios around Nashville playing rhythm when other groups come in to record.

Today Brock and his brother, Ben, carry on the Speer Family tradition by keeping the group together and in great demand. Early last year Dad Speer had a heart attack at the age of 72 and had to discontinue singing. The group now consists of Brock, Ben, Brock's wife, Fay, and two members outside the immediate family, Ann Sanders and Jerry Redd.

Brock and his devoted wife, Fay, reside in Nashville, Tennessee, and are the parents of three children — Mark, Bryan and Susan.

I think you'll agree, if you take into consideration Brock's 40-some-odd years' experience singing, his educational background in the church and his organizational abilities proven by the heritage of the Speer Family, that the Gospel Music Association chose the right man for Chairman of the Board.

The Country Parson



"Some folks think what they're doing must not be any fun if it isn't costing anything."

Copyright, by Frank A. Clark

BIRTH OF A

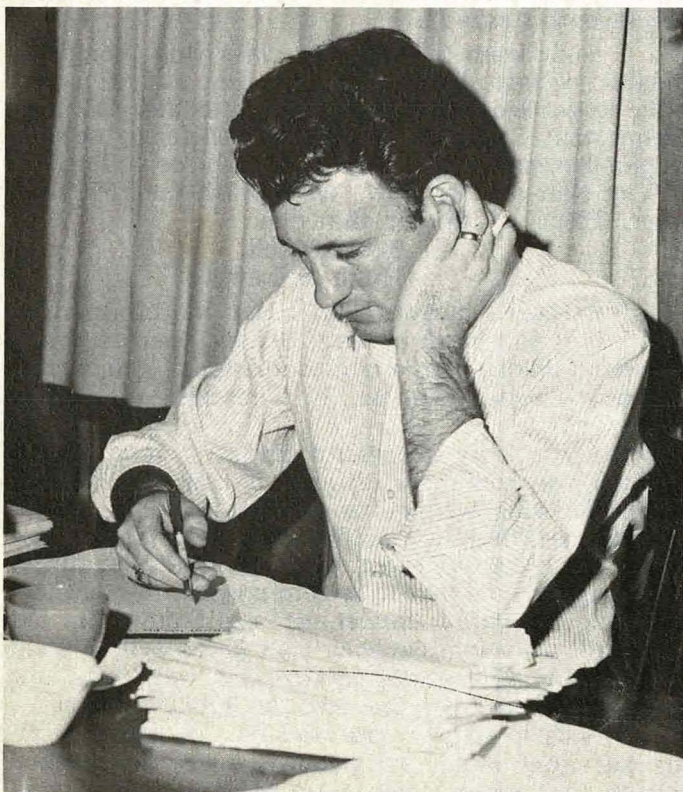
SONG

by

Hugh X. Lewis



The idea . . . "If This House Could Talk" . . . By looking at this particular house, Hugh X. Lewis conceived the idea for his song that was recorded by Stonewall Jackson.



Hugh X. sits down with the idea in mind and works out some of the lyrics for his new song, "If This House Could Talk."



Most writers are capable of writing both lyrics and music. Here we see Hugh X. using the "strum and hum" method of writing.



Now Hugh X. has his song. What does he do? He finds the artist the song will fit and pitches it to him. Here we see Hugh singing "If This House Could Talk" to the artist who later recorded it, Stonewall Jackson.



Another step in the "Birth of a Song," is the demonstration recording of it. Here we see Hugh X. trying to get the sound and effect that he wants on his new creation.



Hubert Long, Moss Rose Publishing Co. President, and Hugh X. listen to the playback of the song that they have just given birth to.



After a song is born, and recorded, a writer often feels he has done enough, but he hasn't. Then is when the writer has to take the song and go out and promote it. Here we see Hugh X. chatting with his good friend Ralph Emery, WSM all-night announcer about "If This House Could Talk."

Dear Hugh X.:

I read a story on you in a recent edition of **HITS AND MISSES** and since you have written several hit songs I thought you might help me on some of my song ideas. I think I have some great ideas that could be worked into hit songs if I could just get a professional song writer's help. Attached are two of my song poems, "Don't Send Sam to Viet-nam" and "JFK Went All the Way."

If you will "doctor" the "songs" up and put a tune to them, you can keep 50% of what they make after they are recorded.

Yours very truly,
Henry Hopeful

Dear Henry:

I have studied your "songs" very carefully. I don't have time to "doctor" your "songs" up since your letter is the thirteenth I have tried to answer this week.

After diligently pondering over your lyrics, I would like to pass on to you the following tips which I sincerely hope will be of benefit to you.

Henry, the accent on your second line of "Viet-Nam" is not the same as in the first line. It isn't metered the same. The accented syllables should recur at regular intervals in all your lines. Your alliteration, the repetition of the initial consonants, are only in the third line of your first verse. Why? Also, your third line of your first verse is written in Iambic Pentameter and your fourth line Hexameter. Why? For that matter, your first line has only three feet.

Now, in your second verse you used two sets of couplets. Why did you change your form? And Henry, I don't think you should use the word "mom" to rhyme with "Viet-Nam" since you have already used the word "Sam" to rhyme with "Viet-Nam."

Your personification of Sam's rifle is good, but I just can't imagine a rifle talking. Your metaphor, "cold as the butt of his rifle" is a little distracting. Try to use more similes and fewer metaphors.

In your third verse you have six lines. Your first and second were only quatrains. Goofed up on your rhyme-scheme too, didn't you? Stanzas four through ten all have essentially the same shortcomings. Oh, I almost forgot, why did you refrain in the seventh stanza only?

I don't know whether to class this "song" as didactic or saga, but we'll figure that out after you have re-worked it and sent it back to me. Oh, and Henry, may I urge you to complete this song as soon as possible, since it looks as if we might be pulling out of Viet-Nam any day now. We'll finish the JFK song later. Plenty of time on that one.

Best of luck,
Hugh X. Lewis

No, I never answered a letter in this manner in my life. But in all honesty, I have been tempted. Popular thinking of the non-professional lyric writer is that it's so very simple. In a complicated way it is very simple.

And yet, any successful Country song writer can tell you how very difficult it can be. Today's successful song writer knows that a song doesn't have to meet the same quality standards as it did ten years ago, even five years ago. All that is required of a song today is that it be commercial. A commercial song is "what's happening" right now. By old standards a commercial song isn't necessarily a good song. Many of today's commercial song hits are about DJ's, truck drivers, and the Viet-Nam war.

Trends in songs come and go. A good "commercial" song writer will listen to every new record release and watch every national trade magazine chart in order to know what to write songs about. That same song writer will still write those beautiful

songs, however, whereby he can express his deep feelings. Songs for which he had inspiration to write due to his love of the art and not the money inspiration. These "inspiration" songs he hopes will be recorded and become big hits after the faddish and trend songs taper off.

All a song writer needs in order to write a song is one word, an idea, a thought. Most of the Country song writers are good musicians and write the lyrics and music, or the words and "tune." The writer "makes up" the tune of the song as he is "making up" the lyrics.

Let's say the song writer has his thought. He now takes his guitar and starts strummin' and hummin'. He doesn't have to have the title yet, although I think it is a good idea to have some kind of title in mind before starting the song.

That first line of the song should be very strong. It should say as much as possible in as few words as possible. The writer builds the song word by word, line by line and verse by verse. The words should be well chosen words; each line should be closely related to the thought of the other lines, or tie in.

The rhyme-scheme of the song doesn't matter as long as it is the same in all the verses. The rhyming of the lines is very important. The title should be used in the song as much as possible without making it too repetitious. Two verses and two choruses are sufficient. The speed, or tempo, of the song should be such that it will not run over 2½ minutes long after being recorded, allowing for an instrumental break, usually called a turn-around.

The song is now finished, words and tune. The writer will now go over that song many times, seeing to it that this new baby doesn't sound like other songs — tune-wise and lyric-wise. He will check those lines again to see that they are not too-often-used words and lines. He will now write the lyrics of this song down on paper or maybe he will try to remember the words just as he has remembered the tune.

One important thing we can't forget. The subject of this song should be original, or at least the subject should be talked about in such a way as not to make it sound like some other song.

Now the hard work begins. This song has to be presented to the recording artist. The writer wants this song to sound as good as possible so he picks out 8 or 9 more songs he has written and

heads out to a recording studio to record these songs himself.

The recording session he will do is called a demonstration session or a demo session. He goes to the best recording studio, uses the best musicians and recording engineers, and does the best job singing these songs as possible so he can present that song or songs to the recording artist. When the writer plays that song to the recording artist, he wants it to sound good.

After the demonstration tape or record of the new songs has been made, the publisher and/or writer of these songs then gives the tape of the songs to a professional lead-sheet writer. This person can listen to that tape and write the tune or music of these songs down on paper almost as fast as he hears it. After a lead-sheet or the sheet music has been prepared on each song, a copy of each is sent to Washington for copyright.

Now, after all of this work, the writer still has no guarantee that his songs will be recorded and become big hits. The writer has only his faith and the faith of his publisher that any of his songs will ever be recorded. If a song writer gets half the songs he has written recorded, he is a very hard worker and very lucky. A professional song writer might turn out fifty to a hundred songs per year. He will spend five times more time in the recording studios than the recording artist himself.

Behind every successful artist is a song writer. One well-written and timely song can make a big recording artist. And quite often a big artist will take a little song and make a big one of it. Thank goodness for that.

The seed of a song is sown by one word, a sound, a thought, a glimpse of beauty, something sad, something good or bad. The song writer is there to deliver it, but even after the song is born the big job just begins. It must be carefully guided and pushed into maturity in hopes that it will make something of itself.

My advice to anyone who wants to become a Country song writer is to first learn to play a musical instrument. Study the form of other songs. Read a lot about a lot of things. Try to come up with original ideas about which to write. Think of song writing as an art in itself and not just as a means to fame and fortune. Learn to love song writing for the sake of song writing; this way you will be able to create instead of copying.

Grubby



By Warren Sattler



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HOEDOWN'S TOP 50

Angels Don't Lie	Wynn Stewart, Cap 5593
A Way To Survive	Ray Price, Col 43560
A Woman Half My Age	Kitty Wells, Dec 31881
Back Pocket Money	Jimmy Newman, Dec 31916
Ballad of the Green Berets	S/Sgt. Barry Sadler, RCA 8739
Catch a Little Raindrop	Claude King, Col 43510
Common Colds & Broken Hearts	Ray Pillow, Cap 5597
Count Me Out	Marty Robbins, Col 43500
Dear Uncle Sam	Loretta Lynn, DEC 31893
Distant Drums	Jim Reeves, RCA 8789
Don't Touch Me	Jeannie Seeley, Monu 933
Giddyup Go — Answer	Minnie Pearl, Star 754
Go Now Pay Later	Lynn Anderson, RCA 8778
Guess My Eyes Were Bigger Than My Heart	Conway Twitty, Dec 31897
Highway Man	Dick Curless, Tower 219
History Repeats Itself	Buddy Starcher, Boone 1038
Husbands & Wives	Roger Miller, Smash 2024
If You Can't Bite Don't Growl	Tommy Collins, Col 43489
I Love You Drops	Bill Anderson, Dec 31890
I'm a People	George Jones, Musi 1143
I'm Living In Two Worlds	Bonnie Guitar, Dot 16811
Insurance	Hank Locklin, RCA 8783
I've Been a Long Time Leavin'	Roger Miller, Smash 2024
I Want To Go With You	Eddy Arnold, RCA 8749
Many Happy Hangovers To You	Jean Shepard, Cap 5585
Nickels, Dimes & Quarters	Johnny Wright, Dec 31927
Nobody But a Fool	Connie Smith, RCA 8746
One Bum Town	Del Reeves, UA 50001
Private Wilson White	Marty Robbins, Col 43500
Put It Off Until Tomorrow	Bill Phillips, Dec 31901
Rainbows & Roses	Roy Drusky, Merc 72532
Regular On My Mind	Jim Edward Brown, RCA 8766
Rhythm Guitar	Chet Atkins, RCA 8781
Snowflake	Jim Reeves, RCA 8719
Someone Before Me	Wilburn Bros., Dec 31894
Stop the Start	Johnny Dollar, Col 43537
Swinging Doors	Merle Haggard, Cap 5600
Take Good Care of Her	Sonny James, Cap 5612
Talkin' to the Wall	Warner Mack, Dec 31911
The Box It Came In	Wanda Jackson, Cap 5559
The Minute Men	Stonewall Jackson, Col 43552
The One On the Right Is On the Left	Johnny Cash, Col 43496
The Shirt	Norma Jean, RCA 8790
The Twelfth of Never	Slim Whitman, Imp 66153
Till My Get Up Has Got Up & Gone	Ernest Tubb, Dec 31908
Tippy Toeing	Harden Trio, Col 43463
To Tell The Truth	Charlie Louvin, Cap 5606
Viet Nam Blues	Dave Dudley, Merc 72550
Waitin' In Your Welfare Line	Buck Owens, Cap 5566
Would You Hold It Against Me	Dottie West, RCA 8770

REMEMBER THESE?

- 1948 — Just A Little Lovin' by Eddy Arnold
- 1960 — Don't Take Your Guns to Town by Johnny Cash
- 1945 — I'm Losing My Mind Over You by Al Dexter
- 1956 — Why Baby Why by Red Sovine
- 1963 — Hello Trouble by Orville Crouch
- 1952 — Jambalaya by Hank Williams
- 1947 — Divorce Me C.O.D. by Merle Travis

Lost and Lonesome

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Johnny Darrell

Johnny Darrell walks, talks and acts as if he were lost and lonesome. If you were to see him in his everyday life you would hear him speak in an almost inaudible voice, see his shy sheepish smile and his slow Georgia walk. That's just Johnny's nature and the lost and lonesome impression is just what his personal make-up conveys.

But if you get right down to nubbins, he is one of the most versatile young men in Country Music to date. Johnny Darrell, the young man who got started with a song called "The Green, Green Grass of Home," pilots a life that is sure to journey to success and fame in Country Music.

Johnny lived on a farm in south Georgia until he was seven years old. At this time, his family moved to Atlanta, Georgia, and this is where he was raised and educated. We asked Johnny if he bought his first guitar and taught himself how to play so he could serenade his new girl friend, a story which we hear about him all the time. Johnny said, "I bought that guitar to serenade any girl that would take the time to listen to me."

After high school, Johnny joined up with Uncle Sam's Army and was stationed in Milwaukee, Wisconsin, for three years. Just for fun, Johnny would sing in the small Army base clubs. On one occasion, Johnny ventured away from the base to work in a night club in downtown Milwaukee. This was going to be a big thrill for him, and just as he started to sing the first song, some fellow came up and asked him if he was a member of the union. Johnny said no, and the fellow told him that he would have to leave. That was the extent of Johnny's singing career at that time.

After the Army, Johnny found himself in a better-than-Roger Miller situation, (Roger was a bell-hop in Nashville) as the manager for a Holiday Inn in Nashville, Tennessee, with a bright future with the Holiday Inn chain.

The Inn that Johnny managed was close to the building that housed the United Artists recording offices and Johnny became closely acquainted with the U.A. chief, Kelso Herston. Johnny would talk to Kelso each and every morning when Kelso would come by for coffee.

Johnny also got acquainted with Tommy Cash, brother of Johnny Cash, and Tommy would ask him to sing on demo sessions. As fate would have it, one of the tapes fell into the hands of Kelso and he could hardly believe his ears. At any rate, he talked to Johnny, the boy he used to drink coffee with, and told him he would like to record him. All Johnny could say was "Where and when?" Thus, began the recording career of Johnny Darrell.

"The Green, Green Grass of Home," the first song that Johnny recorded, became a nation-wide



Going over material for another recording session is one of the things Johnny enjoys most. You have to live with a song for a week or so before you are ready to record. Here Johnny is going over material with his A & R (artist and repertoire) man, Nelson Hertson, the man responsible for Johnny Darrell's recording career.

hit. Johnny says that the greatest thing that happened to him was when Porter Wagoner covered his recording of "The Green, Green Grass of Home." Johnny climbed up the charts along with Porter and it enabled him to receive the recognition that takes most newcomers to the business much longer to receive.

Just recently Johnny has opened up a partnership publishing company called Terrace Music and Fab Music. He has also signed an exclusive booking contract with Moeller Talent, Inc. Now Johnny, the publishing executive and songwriter, and Johnny, the artist, are busier than ever.

Although Johnny Darrell has that lost and lonesome look and sound, we at *Hoedown* feel that Johnny is destined to be one of the major contributors to Country Music and will never follow in the footsteps of his latest United Artists recording, "Johnny Lose It All."

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Be sure to use a typewriter or print plainly. Ask members of your family to help, too. *Completeness and accuracy count.*

OFFICIAL CONTEST RULES

1. Your statement "I like Hoedown because . . ." must not exceed 35 words. To qualify for prizes questionnaire must be filled out as completely as possible.
2. Answers will be judged according to the completeness of the questionnaire and the ideas expressed. Write or print as neatly as possible.
3. Judges will be the editors of Hoedown; their decision will be regarded as final and winners will be notified by October 1, 1966 and announced in the November, 1966, issue. In case of ties, duplicate prizes will be awarded.
4. Enter as many as you like; mail each entry separately. Each entry must be accompanied by a subscription for at least one year to Hoedown unless you are already a paid subscriber. (Gives gifts to friends or your extra entries can be added to extend your subscription time.) State on each entry total of entries to date.
5. All entries become the property of Hoedown and none will be returned; no correspondence will be entered into.
6. Contest void wherever prohibited, taxed or restricted by law or regulation. Employees, and their immediate families, of Heather Publications are not eligible.
7. Mail your statement, including the filled-in questionnaire, before midnight, July 15, 1966, to "Why I Like Hoedown Contest," c/o Heather Publications, 3285 South Wadsworth Blvd., Denver, Colorado 80227.

My Favorite Male Singer is: _____

My Favorite Female Singer is: _____

My Favorite Gospel Singer is: _____

My Favorite Instrumentalist (guitarist, fiddler, etc.) is: _____

My Favorite Singing Group is: _____

My Favorite Country Band is: _____

My Favorite Country Comedian is: _____

My Favorite Country Comedienne is: _____

My Favorite All-Time Country Record is: _____

My Favorite Country LP Album is: _____

My Favorite TV Program is: _____

My Favorite Movie is: _____

Which radio stations do you listen to programming Country Music? _____

What clubs or shows in your area have live Country Music programs? _____

What record shops in your area handle Country records? _____

Address of shop: _____

Do you think notes on the back of albums are important? _____

What kind of information do you want in the notes written on albums? _____

Who was your favorite country performer in the 1930's. _____

1940's. _____ 1950's. _____

1960's. _____

Do you prefer modern or old-time Country Music? _____

Do you think Country Music performers should wear flashy western clothes on stage? _____

Do you like Gospel music? _____

Are you interested in the history of Country Music? _____

What is your annual income (or the head of your household)? _____ Under \$3,000

_____ \$3,000-\$5,000 _____ \$5,000-\$7,000 _____ \$7,000-\$9,000 _____ Over \$9,000

Years completed in high school? _____

Occupation of head of household: _____

Do you rent or are you buying your home? _____

What is its market value? _____ \$10,000 range _____ \$15,000 range _____ \$20,000 range

_____ Over \$20,000

Number in family: _____

What are your favorite recreational activities? _____

How many autos in your household? _____

Make and year of autos: _____

Do you farm or ranch? _____ How many acres? _____

How many horses do you own? _____ How many cattle _____

Name the mail order catalogue you buy from? _____

What Makes of the Following Do You Own:

Guitar _____ Amplifier _____

Banjo _____ Piano _____

Record Player _____ Saddle _____

If you wear western type clothing what brand? _____

Hats _____ Boots _____

Jeans or Levis _____ Shirts _____

Other _____

What Record Club do you belong to? _____

About how much do you spend per month for records? _____

Type of records bought other than Country? _____

What instruments are owned in your family? _____

What instrument do you play? _____

How many others in family play instruments? _____

What kind? _____

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VILLAGE SQUARE

by Chuck Stiles



"MINE HAS BEEN A FULL, RICH LIFE OF WINE WOMEN AND SONG. OF COURSE, I'M ONLY 37!"

Crossword

Solution on
Page 33.

ACROSS

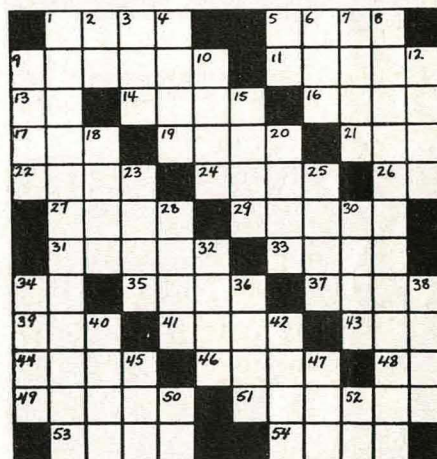
1. Mountain top
5. Cooking utensils
9. Overlaying
11. Kind of metal
13. Indefinite article
14. Close eyes
16. Public vehicle
17. Cover
19. Brad
21. Small child
22. Short jacket
24. Meadows
26. Depart
27. Lamb's pen name

29. Metric measure

31. Peninsulas
33. Ireland
34. Pronoun
35. Outfits
37. Feathered scarves
39. Expire
41. Back; zool
43. Prefix, town
44. Puts down
46. Air, comb. form
48. Within
49. Rub out
51. Center
53. French river
54. Sea swallow

DOWN

1. Prison
2. Printing measure
3. Roman bronze
4. Sharp
5. Post script (abbr.)
6. Siamese coin
7. Trim
8. Person sixty years old
9. Valley
10. Actual
12. Italian resort
15. Prevaricates
18. Portion out
20. Tardy
23. Notch
25. Yugoslav
28. Related by blood
30. Affray
32. Portico
34. Unemployed
36. Plant part
38. Swiss herdsman
40. Unfledged bird
42. Reckon
45. Compass point
47. Poem
50. Comparative ending
52. Son of Miled



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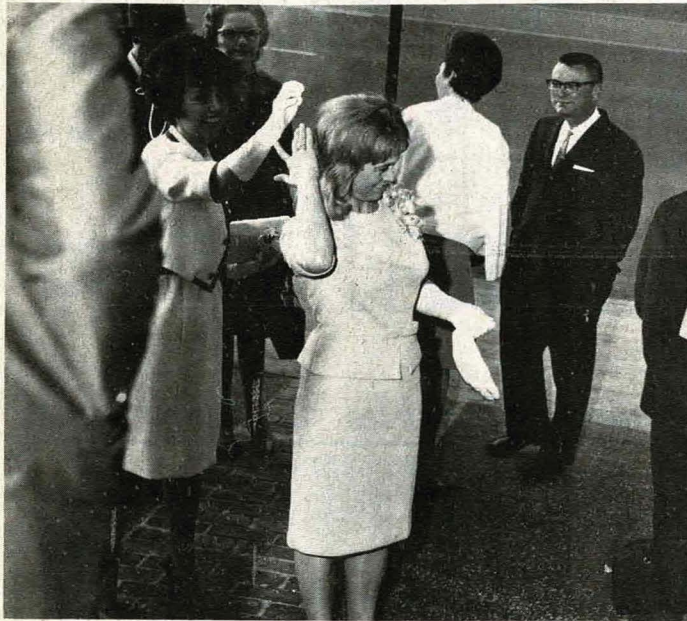


Mr. and Mrs. Archie Summers.



HOEDOWN GOES TO A

COUNTRY SINGER JEAN SHEPARD MARRIES



While waiting for the car to take the bride and groom to the wedding reception, Jean gets some welcome help to shake loose the rice in her hair.



Kitty Wilson, long-time friend of the bride, embraces Jean and her husband. Everyone in Country Music is very happy for Jean.

A hush swept over the 40 or 50 people seated in the small chapel of the First Baptist Church just four blocks from the Grand Ole Opry House in Nashville, Tennessee. As the organ began playing, all heads turned to watch a strikingly handsome couple proceed slowly down the aisle. The event was the marriage of Country Music singer Jean Shepard and Archie Summers, a Nashville city detective.

The wedding was at 4 P.M., March 12, 1966. Just three hours later the organ music was to give way to the sounds of guitars and other musical instruments as the

new bride performed on the stage of the Grand Ole Opry. The proud groom watched from backstage, and was later brought onstage and introduced to the audience.

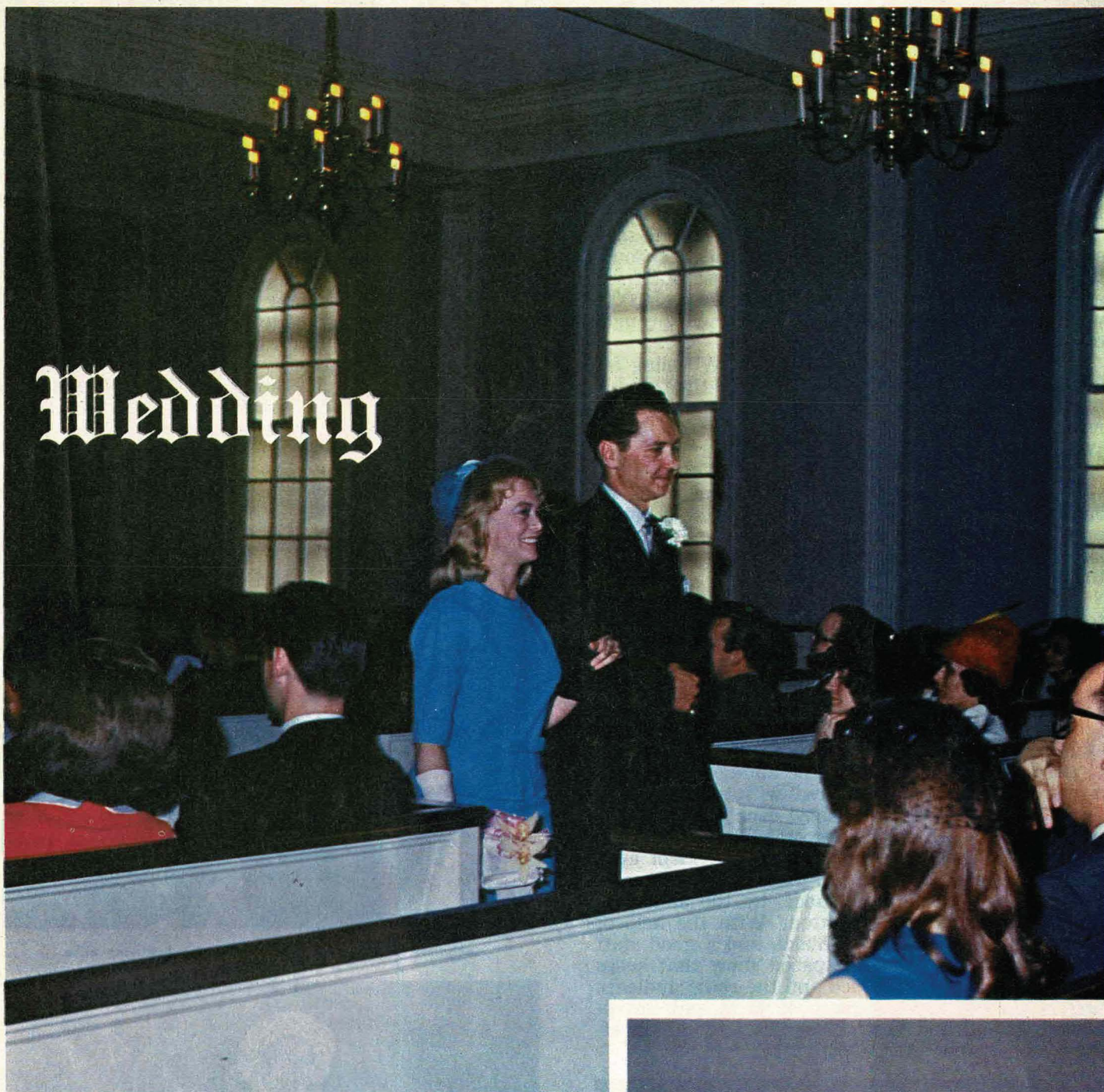
The story of Jean and Archie's courtship is as romantic as any story book romance. The couple became acquainted when Archie was assigned to track down Jean's horse that had been stolen. The horse was later found in Texas and returned to Jean, but by this time, love had entered the picture, and the two were soon hearing wedding bells.

Archie, a 35-year-old good-looking with dark wavy hair and a

height of 6'1", has been on the Nashville police force for ten years.

At the wedding Jean wore a simple turquoise knit suit with matching hat perched on her long blond hair. The ensemble was completed with white gloves and purse and an orchid corsage. The bridesmaid, Linda Wilburn (wife of Lester Wilburn), wore a white linen suit with navy trim. Best man was Sam Wallace, close friend of Archie. Presiding over the 20-minute ceremony was Reverend Paschall, and organist was Marvin Hughes. Among the celebrities attending the wedding

Wedding



were the Wilburn Brothers, Ray Pillow, Joe Taylor and Smiley and Kitty Wilson.

Immediately following the wedding there was a reception at Mario's, a local nightclub. Faces were beaming as Jean and Archie cut the four-tiered wedding cake, and champagne was served to everyone. Then steak dinners were in order.

Following the show at the Opry, the newlyweds were off for what honeymooning they could fit into a schedule that included a two-week tour of Texas with Hank Thompson and Moon Mullican. Well, that's show biz!



Linda Wilburn, the bridesmaid, pins a corsage on Jean before the wedding. Jean said she had waited for this day for a long time.



KOUNTRY KILOWATT WWVA

Every Saturday night at 7:30, Wheeling Island comes alive with the finest sounds in Country-Western Music, as one of the oldest, most famous and most respected of the weekly Country shows takes to the stage and goes on the air. This is the "WWVA World's Original Jamboree," with tall, soft-spoken Lee Sutton at the mikes, the finest of Country Music talent on stage, a packed house out front and a million or more listeners tuned to the 50,000-watt voice that has become so well-known throughout the east and in Canada.

The Jamboree has been staged in Wheeling for 33 years, now going on 34, and has given the first big break to many of the all-time greats in show business, including Hawkshaw Hawkins, Grandpa Jones, Wilma Lee, Stoney Cooper and many more.

WWVA went on the air back in 1926 as a 50-watter, and the first Jamboree broadcast was on January 7, 1933. The show has played capacity crowds year after year, in such locations as the Capitol and Virginia Theatres and, more recently, in the Rex Theatre.

But on January 15 of this year, the show moved to its own large quarters, Jamboree Hall, on Wheeling Island . . . an auditorium that can seat over 3,000 persons.

The show is now staged as one continuous performance, with all the stars featured twice in the program. That way those who come early can stay as late as they wish; and those that come late get to see everyone on the bill. The Jamboree features a long list of its own "regulars," with special guests brought in to spice up the show each week.

This is known as an "easy-going" type show on stage, and this spontaneous feeling is evident even to those listening over the air. But the show is carefully planned, weeks in advance, by the Jamboree Director and emcee, Lee Sutton. With the help of his right-hand man, Monty Blake, and a good staff band, Lee strives for a fast-paced show that keeps the live audience entertained and the radio audience tied to the dial for a mixture of vocal and instrumental, ballad and beat, bluegrass and middle-of-the-road . . . but ALL COUNTRY.



All-night WWVA DJ, Lee Moore, "The Ole Coffee Drinker," also entertains on the Jamboree stage.

A switch last November to a full-time, 24-hour all-Country format, a "big Country" sound, by the powerful WWVA radio voice, has added many more listeners and much more prestige to the Jamboree. In short order, the station jumped to a top position in the market, and joined the ranks of the important full-time all-Country power radio voices in the nation.

Regulars on the show come from all over the east, many traveling hundreds of miles to make the round trip to Wheeling for the Saturday night spectacular. Mac Wiseman, recently joining the Jamboree, drives in from Tennessee; Kenny Roberts, "America's King of the Yodelers," rushes down from Michigan or wherever he might be appearing.

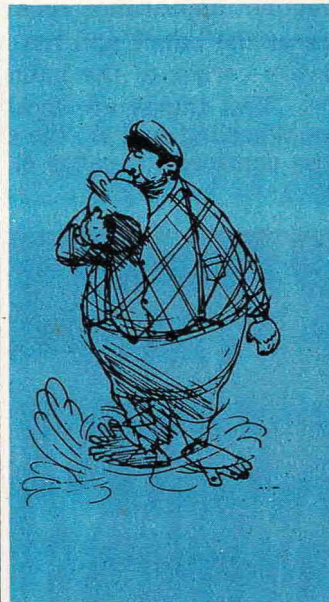
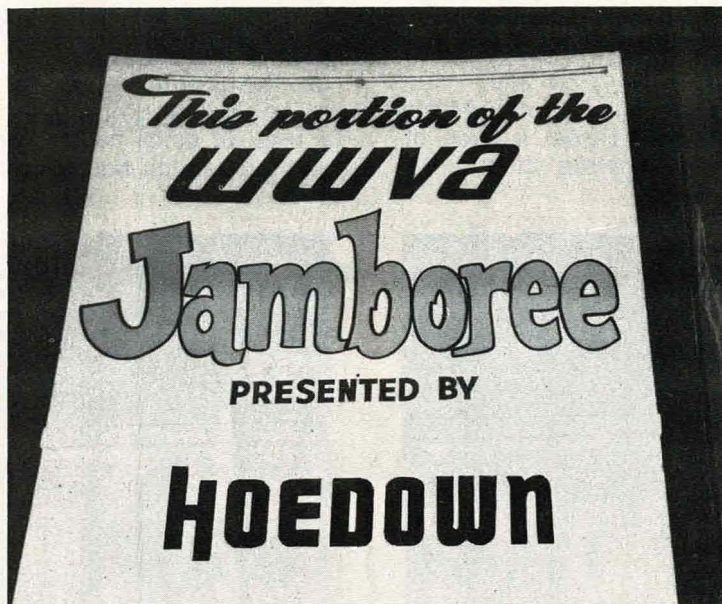
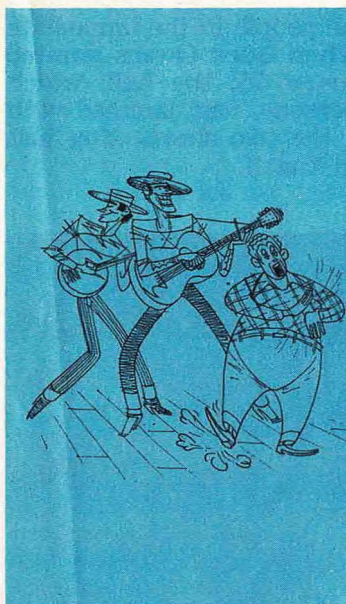


Long-time favorite, Mac Wiseman, at the Jamboree mike.



"America's King of the Yodelers," Kenny Roberts, hits an extra high note, to the delight of all the fans.

World's Original Jamboree



Many come from the Cleveland area, including long-time Jamboree favorite Kathy Dee, plus Jack Campbell and the Robertson Brothers. Others come from Pittsburgh, including Roy Scott, a 17-year veteran with the show, George Adams and Skinny Clark, and WEEP radio DJ Kenny Biggs.

Other Jamboree regulars include the popular Doc Williams and his show; Big Slim; Jimmy Stephens and his New England Country Gentlemen; Doug LaValley and Jean Marie; Red Allen; Hylo Brown; and those West Virginia natives, The Vandergrift Brothers, Don, Darrell and Ronnie. Also from the "home area" is popular Jamboree comedian Crazy Elmer.

And the Jamboree is adding new talent all the time, such as Columbia's Johnny Dollar and Mary Lou Turner and her band, headed by her Dad, Tommy, who recently joined the show and came in from Dayton, Ohio. Lee has many other regulars to draw upon, such as Darnell Miller, Kirk Hansard, Lois Johnson, Charlie Moore and Bill Napier, Bill and Sam, The Mac-O-Chee Valley Folks, and from the all-night WWVA DJ staff, popular Lee Moore. With this type of talent always available, the show never wants for professionalism or variety from week to week.

Most of the Jamboree regulars hold recording contracts and several, such as Kathy Dee, Mac Wise-



Mary Lou Turner, Jamboree newcomer, and 20th Century Fox artist, with her Dad, Tommy, on lead guitar.



Colorful is the word for the "Mac-O-Chee Valley Folks," snapped backstage just before they went on.

man and Johnny Dollar, have recently had records on the national Country charts. This, along with a regular appearance schedule by most of the acts, takes the talent and the story of the Jamboree into every corner of the nation.

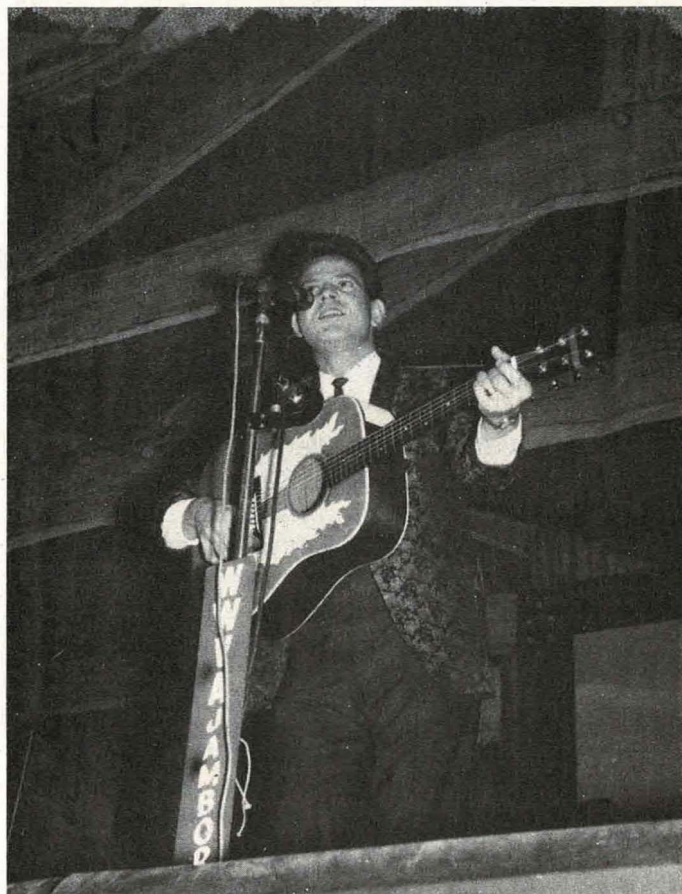
Yes, things are looking up for Country Music in Wheeling and in the entire northeast section of the continent, because of the Wheeling show.

As many as three large bus loads of fans at a time will come from as far as Canada to attend the Jamboree. The Northeast Country Music Association held its national convention in Wheeling the weekend of April 23.

And the reaction of the people in the immediate area has been fabulous. When Buck Owens guested on the Jamboree on January 15, the hall, which seats slightly over 3,000 persons, was jammed with a total of 6,500 people for the two shows. You just can't do much better than that!!



Lee Sutton, Jamboree Director, with Kathy Dee, long-time WWVA Jamboree regular and nationally known recording artist and writer.



Columbia's Johnny Dollar entertains with his latest hit, "Stop the Start." Johnny is destined to be one of our big stars.

*"If you have enjoyed this edition of Hoedown make sure you are a subscriber. I am."
Hank Snow*

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THE SPORTY ONES

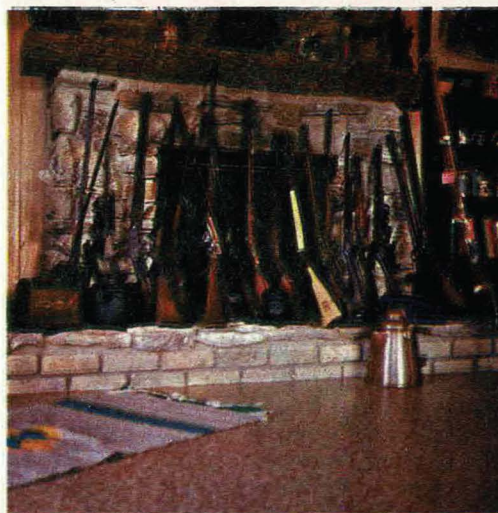


Mr. & Mrs. Country Music

CARL AND PEARL BUTLER

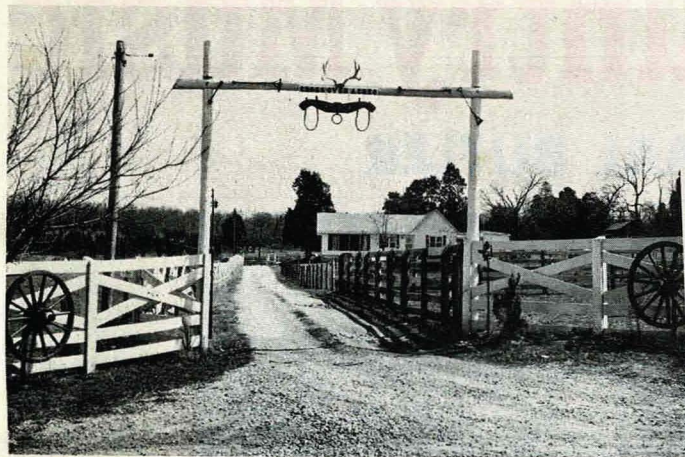


Breakfast at "Cross Over Acres" means hot biscuits, ham and red-eye gravy. That's real Southern country cookin'!



Shown here in the den are just a few of the guns in Carl's valuable collection. Any museum would be envious.

CARL AND PEARL BUTLER



The entrance of "Cross Over Acres" reflects the antique atmosphere of the ranch and bids everyone a warm welcome.

Nestled snugly in the historic Harpeth Valley of Middle Tennessee's Williamson County is the quaint town of Franklin, Tennessee. Franklin is the site where some of the major battles of the Civil War occurred and where today that history is still held intact with some of the most beautiful stories that can be heard from old gentlemen sitting around the square beneath the statue of Franklin's hero.

The heritage of Franklin has produced many of the biggest executives in Nashville, such as bank presidents, contractors, manufacturers, etc. And out there among all this heritage and lore is one of Country Music's most colorful husband and wife teams, Mr. and Mrs. Country Music, Carl and Pearl Butler.

The Butlers live just outside of Franklin on a 54-acre ranch that shows improvements every day. Running a ranch of this size may not seem like much of a task, but it becomes one when you travel all over the country making personal appearances and average one week out of the month at home. Every spare minute, when not on the road, is spent working and improving Cross Over Acres. (Cross Over Acres was named after their big hit recording "Don't Let Me Cross Over.")

The Butlers are now raising beef cattle, Angus and Herefords, on a small-time basis. Eventually they want to get into it as a full time business, but just now they are busy pickin', singin' and pleasing Country Music fans all over the United States, Canada and Europe. At present they have 5 riding horses, all of fine breed, which they have acquired from all over the country, and it's not unusual to see neighbors, Carl and Goldie Smith, coming down the drive with their horsetrailer hitched to the back of a Pontiac stationwagon bringing their horses over to Cross Over Acres for an afternoon ride with Carl and Pearl.

Now you're wondering who takes care of Cross Over Acres when Carl and Pearl go out to perform? Well, the situation is well in hand, because Mom Butler is right there looking after everything. I've heard it told that last year Mom Butler raised the biggest cantaloupes to ever come out of Williamson County.

I suppose the most unique thing about the Butlers is their house, which is their hobby. Once inside

you can immediately see what the Butlers do for a hobby, and Antiques, with a capital A, is the word. After wandering around for one whole day, I don't think I saw one new thing, with the exception of the Cadillac parked in the drive. The house is completely decorated in antiques from every state in the nation and a good number of pieces from England and Germany. Cut glass and china are always the order of the day when they are out rummaging for antiques. The dining room is just over-running with cups, saucers, plates, goblets, glasses, cookware, silverware and nicknacks.



Always on the prowl for antiques . . . even in Europe, where working schedules seem to overlap, you can find Pearl shopping for antiques for their home.

Although the house is decorated in antiques, you can see right away that each of them has his or her own particular antique interest.

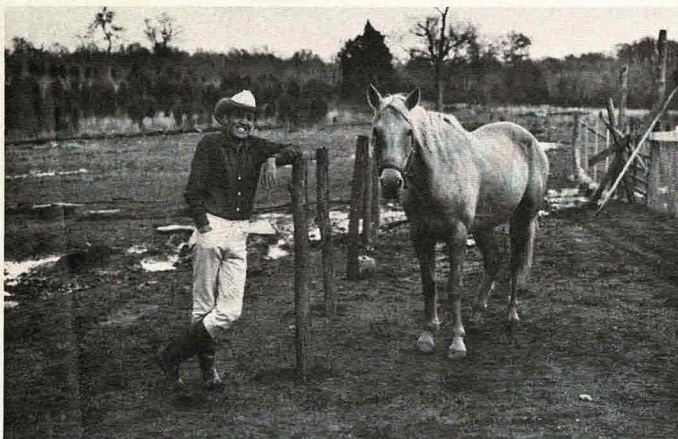
Ladies first . . .

Pearl collects antique dolls and doll clothing. She now has 15 dolls in her collection, and after looking at them, you say, "They don't make them like that any more," and they don't. These are some of the most beautiful dolls you have ever seen. When she acquires a new antique doll, she takes it to the doll hospital and has it completely "overhauled" and then back home to the lovely antique display case.

Some of Pearl's dolls are 150 years old and she has clothing for them that was made nearly 100 years ago, and that could still be worn today if it were necessary. Pearl is not one to let her "children" stay in the same clothes for long, and changes them regularly.



Pearl enjoys looking at Carl's collection of guns, too. The Butlers are undoubtedly one of the happiest married couples in Country Music.



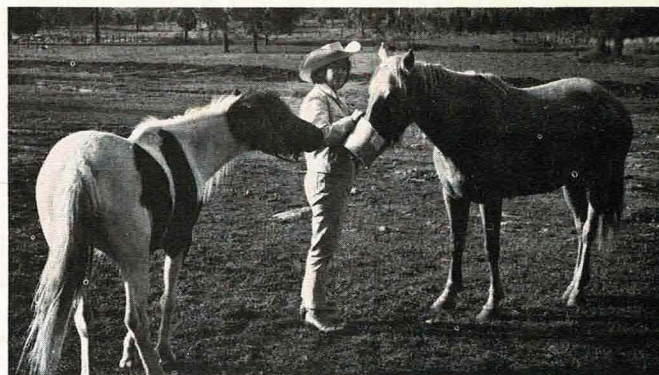
What? Me worry?

During the entire year of 1965 Carl and Pearl collected and repaired dolls. On Christmas Eve last year they played for the Salvation Army and gave nearly 200 newly dressed, rosy-faced baby dolls to the children at the party who would have had nothing if it hadn't been for these two wonderful people.

Now for the gentlemen . . .

Carl is a big gun man and has sure-enough proof of it. Carl's guns, rifles, pistols and shotguns vary in shape, size, caliber, make and color. He has derringers, blunt-lines, shotguns, flintlocks, lever actions, deer guns and just about anything you could possibly want to see.

Having all of these guns necessitated having books that would give him information on what he

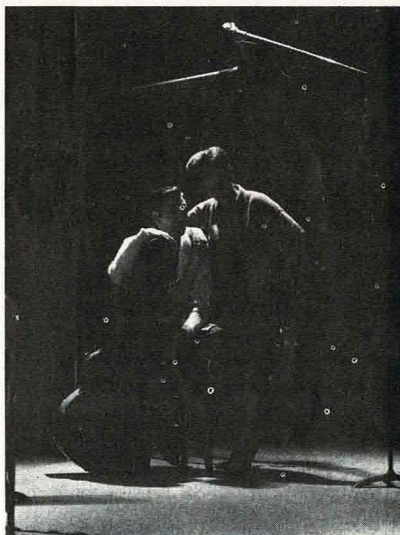
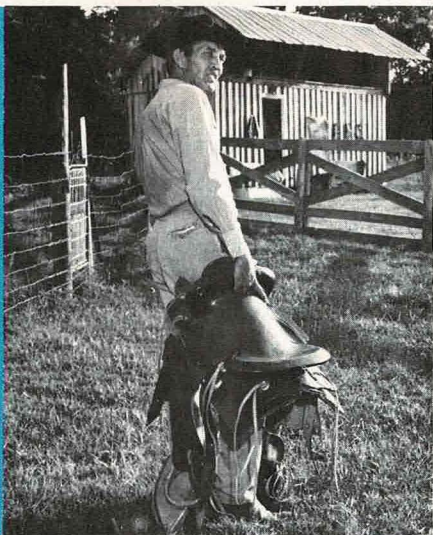


Feed time at "Cross Over Acres." Feeding the stock is just one of the chores required of Pearl, all done willingly, and here we see her feeding Candy, a palomino given to her by neighbor rancher, Carl Smith.

had and how to fix it. Carl now has one of the better weapon libraries in this part of the country, and he is so well versed that he can answer most any question that might arise on any particular gun. If he can't answer it, he sure knows where to get the answer.

If you ever want to see a real good-looking ranch in Tennessee and learn what real southern hospitality is all about, just march out to Cross Over Acres and sit a spell with Carl and Pearl Butler. Mom Butler will crack you a quart jar of walnuts while she's talking to you and there's no way to get out of the house without at least one piece of country ham.

Carl is often mistaken for TV personality Chuck Connors. In this picture one can readily see why. Carl is a rugged individual—typical of the western hero we all admire.



In the Nashville Columbia studios Mr. and Mrs. Country Music pensively listen to a playback of one of their recordings. It is a rare pleasure to sit in on a session with this great recording team.

LITTLE FARMER

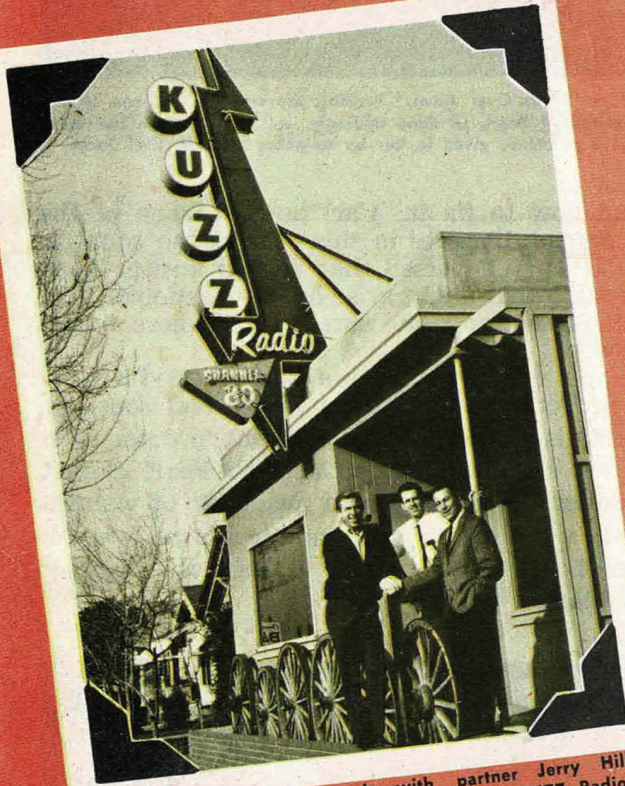
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HOEDOWN SCRAPBOOK



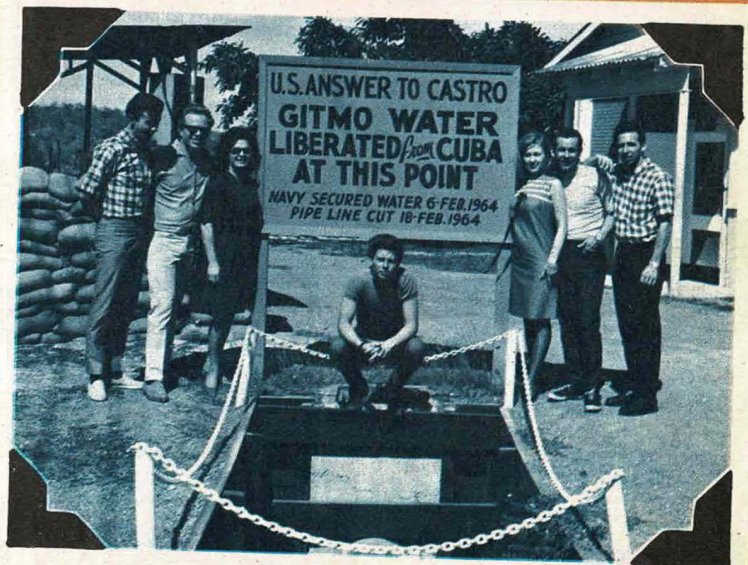
Buck Owens shakes hands with partner Jerry Hill following his appointment as President of KUZZ Radio. Program Director Larry Daniels (center) looks on.




The aristocracy of the entertainment world had a sort of regal reunion recently when two long-time friends, Kitty Wells and Elvis Presley, visited at MGM Studios. The conclave came about when Kitty and her husband, Johnny Wright, (third from left) went to the west coast to vacation and visit their son, Bobby (right) a regular on the "McHale's Navy" TV series.



Nashville Guitarist Chet Atkins (left) receives an American Airlines commission as "Admiral of the Flagship Fleet" as a result of "contributions he has made to the development of air transportation as a public service." Making the presentation is Edward Ladd, airlines sales representative.



While almost everybody else was trying to get out of Cuba, "The Homesteaders," popular Starday recording group, were having the time of their lives last month entertaining servicemen and their families at Guantanamo Bay. Members of the group are (from l. to r.) Charles Clegg, Jerry Rivers, Janet Howard, Dave Lee, Dianne Jordan, Frank Evans and Bob Leftridge.



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